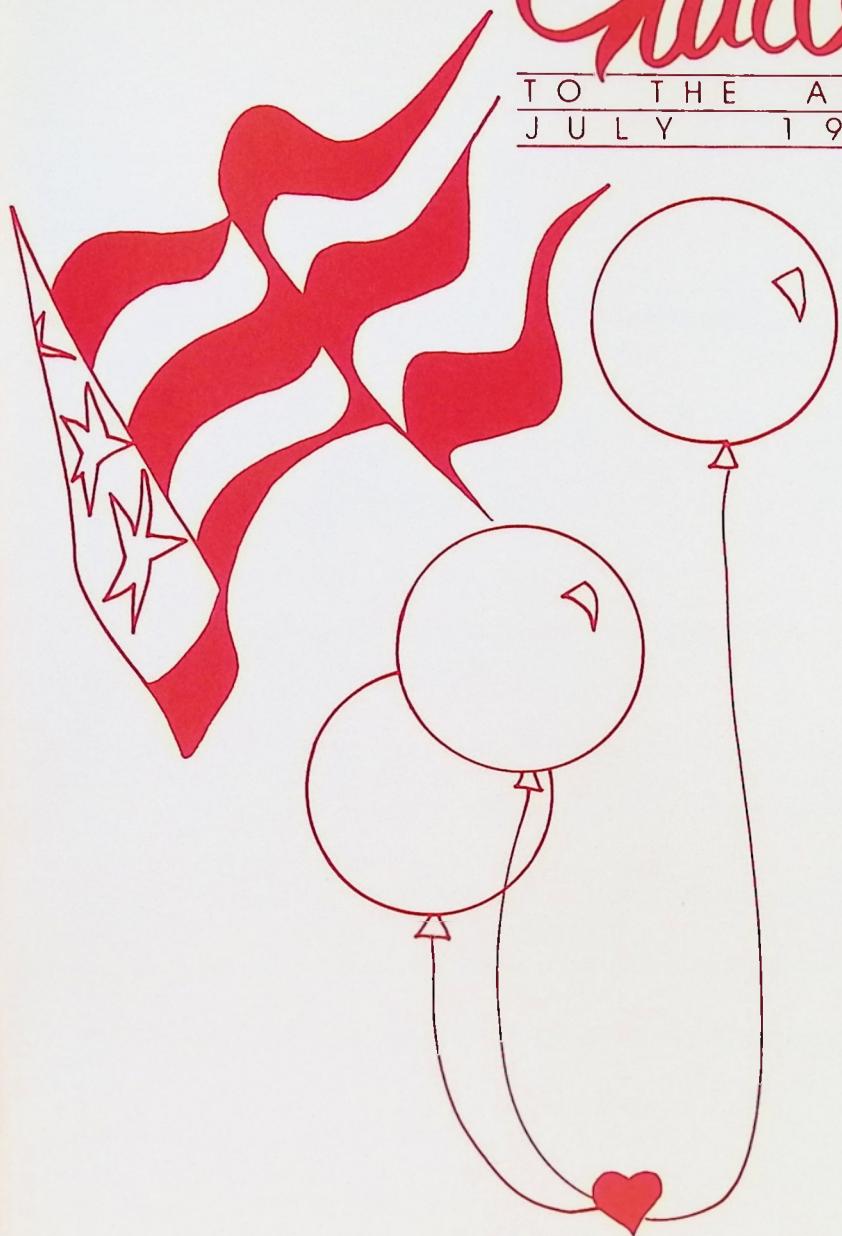


K S O R

Guide

TO THE ARTS
JULY 1984





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A graphic designer, Sue also designs flags and banners. Her flags can be seen flying at many Eastern Universities, as well as the creative line, Flags for All Reasons, which is distributed locally at Flowers by Susie, plus Dallas, LA and Seattle.

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Guide

TO THE ARTS

JULY 1984

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301



Coast Music Festival - 8



Water Works - 12

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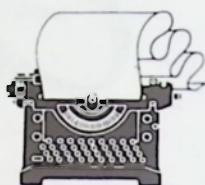
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FROM THE DIRECTOR'S DESK

Meanwhile, Back at the Studio . . .

This month I'd like to report on several matters that concern internal operations at KSOR.

Welcome back, John

First, everyone at the station is pleased to welcome back the station's program director, John Baxter, who has been on a ten-month leave of absence pursuing postgraduate work. We've all missed him—and his deft touch in programming and operations areas—and have been anxious to have him back at the station.

Thanks, Tom

During John's absence, his duties were divided up in a somewhat troika-like fashion. Senior staff producer Tom Olbrich succeeded to John's normal oversight on the station's daily operations. It's largely a thankless task (announcers seem always to take ill at the earliest or latest hours of the day!), and Tom has shepherded daily operations with enormous dedication and care. Beginning this month, he returns to the studio and his normal program production assignments. Despite the fact it has been a thankless job, it's one that's needed and we salute Tom for assuming an arduous assignment under somewhat difficult circumstances.

Traci Ann

Also in the personnel area we are both pleased and saddened to report that Traci Ann Maltby, *First Concert* host for the past 18 months, is leaving KSOR this month. Some Guild members may recall that Traci Ann assumed the *First Concert* assignment when KSOR received a woman's training grant from the Corporation for Public Broadcasting to hire and train Traci for this type of assignment. The 18-month grant was intended to provide her with skills training which would enable her to pursue a professional announcing career at KSOR or another radio station.

Were our finances in a stronger state we would have sought to create a permanent position for which Traci might well have been an applicant. Unfortunately, we are not yet in a position to support those costs. Traci recently secured a full-time position at a Medford commercial radio station at the end of her training project on June 30. We are all proud of Traci, having watched and listened to her professional development during the course of the training project. Your telephone calls and letters indicate that listeners also have been pleased with Traci's growth in this assignment.

So while we are pleased that the training project obviously has been successful, and that Traci has developed skills that make her readily employable, we shall miss her.

We had originally hoped that Traci would remain with KSOR

during the summer months. As of press time we have not fully resolved the question of who will host *First Concert* during the coming months. Stay tuned.

Guiding the *Guide*

I am occasionally asked about the format of the *KSOR Guide to the Arts* and I recently realized that I have not offered comment on the subject in this column since the *Guide* first appeared in 1975. And so it seems time for a few observations.

Primarily, KSOR is a broadcaster rather than a publisher. Perhaps a more accurate statement is that we are broadcasters who find ourselves engaged in a publishing enterprise. Sometimes I am asked "why."

First, and foremost, the Guild publishes the *Guide* as a service to its members to list KSOR programs. When initiated in 1975, the *Guide* appeared as a quarterly. The *Guide* became a monthly in 1977 largely because "predicting" our program schedule on a quarterly basis (to meet press deadlines) required that programming decisions be made as long as four months in advance. The lack of flexibility within that situation caused us to ignore programs which became available on shorter notice because we are always reluctant to disappoint listeners by preempting a program published in the *Guide* schedule.

With the monthly publication we now make programming decisions about 45 days in advance. That is, the schedule is "fixed" and on its way to the printer around the 10th of the month preceding the month which the *Guide* "covers." Therefore, our programming is committed through to the end of the month "covered" from the first of the preceding month. If for no other reason, this explains our attachment to the monthly publication schedule.

The letters and phone calls we receive when members don't receive the *Guide* clearly indicate that a great many Listeners Guild members rely heavily on their monthly *Guide*.

The *Guide* also provides an important communication channel with you—the persons who support the station and are most vitally interested in KSOR. Through articles and columns like this, we attempt to keep you apprised of developments that might affect the programs you rely on us to provide. It is a quirk of federal law that there are times when it is not possible to tell you on the air about the impact of pending legislation upon station programming or operations because some federal funds are used to help support station operating costs. However, the *Guide* is published by and for the Listeners Guild with the Guild's own funds. And in the *Guide* we have provided information when necessary that was vital to listeners' interests but which we could not transmit on the air.

Were that all of the story, of course, we could print some information columns and our program listings and print a somewhat smaller and easier publication.

However, from its very first edition, the *Guide* has sought to provide both information about art as well as presentation of art. For example, the *Guide* has always carried prose and poetry. Before we went to the present printing process, the *Guide* couldn't print photographs but presented line drawings provided by artists. Now we can do both.

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KSOR GUIDE/JULY 1984/3

This breadth of presentation was a very deliberate decision and commitment. In earlier years it was at times frankly quite burdensome. But KSOR has always sought to provide a fine arts program service. In the relatively sparsely populated listening area we serve, it seemed to me then (as well as now) important to provide information about the arts in print that we could not as easily and effectively present on the air. KSOR has also vigorously sought to interact with listeners in our common interest in the subjects that comprise our on-air program services. It only seemed natural that those interests should also comprise a part of the *Guide*, something in which we have obviously invested great energy.

Another matter of some concern to me was that, as a fine arts station, our printed "presence" on your coffee table should not appear incongruous with the station's on-air identity.

And lastly, I have always firmly believed that KSOR's health was integrally involved with the strength of the arts in our listening area. The stronger the arts in a total sense, the more healthy a station devoted to the fine arts might become. And so, while we have sought to provide information about them with the sense that a wider appreciation of the arts might result from such an effort on our part.

The *Guide* has flourished, particularly in the past two years, under the editorship of Gina Ing, KSOR's director of resource development. The *Guide* now looks and reads the way I always desired when I tenaciously held to these views, even in the face of a less fully realized publication, in earlier years.

All of us at KSOR are proud of the *Guide* and listeners repeatedly compliment the station on it. So it would seem that a long term gamble and resolve has paid the dividends anticipated.

But reality also rears its head in the face of such idealism. Publication costs have increased, along with everything else. And I have just completed a several-month-long analysis of costs and benefits associated with the *Guide*'s publication. One very happy note is that improved quality and circulation have helped create increased advertiser income for the *Guide*. Ad

revenue now produces a significant portion of the *Guide*'s publication cost. Still, regardless of the source of the funds, it costs around 55 cents to put the *Guide* in your mailbox each month—a figure which in itself has not fluctuated much over the past few years.

We intend to continue publishing a high-quality monthly *Guide* devoted to KSOR's own programs and the arts subjects that are fundamental to the station's mission. However, as the Listeners Guild membership grows—which is essential to the station's financial health—we must continually evaluate and adjust practices to reduce costs whenever we can and still provide a viable service to listeners and supporters.

Perhaps the most visible reflection of such economy moves will fall on members who are somewhat slow in renewing their KSOR Listeners Guild membership. In the past we have held members on the mailing list for a 13th month when we felt their renewal might have been slightly delayed. In the case of these "baker's dozen" memberships, members received both a renewal notice as well as a *Guide* that 13th month. Sometimes in our reluctance to "lose" a member, we have even carried a member for a 14th or 15th month. But given the growth of the membership and thus the *Guide*'s circulation, the cost of such a policy has grown prohibitively high.

And so, beginning this month, we must discontinue this practice. We will send out a renewal notice, plus we have added your membership expiration date on your *Guide* mailing label. And if a membership lapses for any reason, we will send a renewal notice but not a 13th month's *Guide*.

At 55 cents a member, it may seem like a small step and perhaps a needlessly picayune one. But 55 cents at a scale of sometimes many hundreds of members in a month adds up to savings we need to make in order to continue to bring you both the kind of *Guide* and radio program service you've come to expect.

And that's exactly the goal we intend to continue to pursue.

Ronald Kramer
Director of Broadcast Services

Cokie Roberts, Linda Wertheimer and Politics

Cokie Roberts and Linda Wertheimer have been following the Democratic candidates almost non-stop since January. They're convinced that the Democratic National Convention in July is going to be exciting and may hold a few surprises. In this article, they discuss some of the issues that may arise, with the caveat that events may produce a few unexpected ones.

KSOR and NPR will provide live coverage from the 1984 Democratic convention in San Francisco. Highlights, including keynote speeches, voting and acceptance speeches will be broadcast from July 16-19. Listen for times.

In a political season already loaded with surprises, it is risky to make predictions. Barring another earthquake, though, thousands of Democrats will convene in San Francisco this month to choose a Democratic presidential candidate.

Past Democratic conventions have been known to set off their own tremors, and this year's gathering may be no exception. The delegates won't just be choosing a presidential nominee—they'll also be setting the tone of the fall campaign and possibly affecting party loyalties for years to come. And they may be making history when they select their candidate for vice president.

All that is still speculation. What's certain is that National Public Radio's Linda Wertheimer and Cokie Roberts will be right in the middle of it.

Wertheimer, NPR's chief political correspondent, anchored her first convention in 1976, while national affairs correspondent Roberts started in 1980. But the path to this nomination is longer than ever before. Covering "The Endless '84 Campaign," as Roberts calls it, really began by Labor Day of '83, and has found both reporters on the road virtually non-stop since January.

They've toured with all the contenders (there were as many as eight at one point, you'll recall), going to more factories, fairs and festivals than they can remember. "Candidates go to other people's crowds," Wertheimer explains. "Cokie was asking me how many shoe factories I'd been to, and I said, 'It's not how many I've been to, it's that I've been to two of them four times each!'"

The two have traveled ahead of the candidates to see what was on voters' minds, or stayed behind after the candidates have departed to see what impact those visits had. They've tracked important local races, and examined trends with national significance. They've also talked with local politicians, many of whom were as surprised as anyone by the year's developments.

The biggest surprise by far, Wertheimer and Roberts quickly agree, was Senator Gary Hart's sudden rise to prominence in the early caucuses and primaries. "I traveled with Gary Hart in Iowa," says Wertheimer. "I listened to his speeches, watched all the people around him and so on, and he wasn't going anywhere . . . And he kept telling me that it was going to take him a very short time to get into a two-man race with Mondale, and that when he did . . . the contrast between the 'new ideas' and the 'old ways' would work very well. And I said, 'Sure.' "

On the other hand, Wertheimer also was surprised by Hart's subsequent failure to sustain his drive. "He didn't have the next step; it just wasn't there in Illinois, Pennsylvania or New York. One of the things that happened, of course, was that Walter Mondale woke up, shook himself, and said 'Grrraw!'"

For her part, Roberts was struck by the largely positive reaction accorded the Jesse Jackson campaign, though most people didn't vote for him. "What they tend to say is, 'Gee, he's a lot better than I thought he was. He's impressed me. I like the fact that a black man is up there.' And a lot of women have said to me, 'I hope that Jesse Jackson's campaign shows people that it doesn't just have to be white men.' I can't tell you how many women have said that to me."

Perhaps the oddest surprise Wertheimer and Roberts encountered is something they dubbed "The Royko Effect," for Chicago Tribune columnist Mike Royko, who urged Illinois voters to trip up the all-knowing networks and restore some excitement to election night broadcasts by misleading exit pollsters. On primary night in Illinois, exit polls from the Chicago wards where Royko is most popular showed Hart the likely winner, even as the actual vote totals showed that those very areas had gone overwhelmingly for Mondale.

By and large, though, Wertheimer and Roberts say they've been on track through most of the pre-convention season. Working with pollster Lou Harris for the first time has been a further help, providing them massive amounts of information on voter attitudes. Says Roberts: "We can get scientific answers instead of anecdotal answers. . . . It lends context."

Still, it was while interviewing in a blue-collar Pittsburgh shopping center in the fall of 1980 that Roberts realized that President Carter was a goner—too many Democrats had good things to say about Ronald Reagan. A recent visit to the same shopping center, though, found only "a couple of men for Reagan—certainly no women—and a lot of disillusionment."

Roberts also expects that the year-long attack on Reagan policies mounted by the various Democratic contenders will have its



Linda Wertheimer, Chief Political Correspondent for National Public Radio.

effect. In addition, registration of blacks and women—two constituencies not favorably disposed to the president—is up substantially this year. And Roberts has encountered many Democrats who stress the need for party unity, whatever the convention result, to oust Reagan from the White House.

Achieving Democratic unity may not be easy, though, and what happens at the convention will be crucial to that effort. Even if Mondale wins the nomination outright, as Wertheimer and Roberts were assuming at the start of May, he'll need somehow to mend fences and broaden his appeal for the fall campaign. Indeed, Roberts suggests "Attempts at Reconciliation" as the convention theme, and quickly lists some of the related issues that she and Wertheimer expect to be covering for NPR's *Morning Edition* and *All Things Considered* once the gavel comes down on July 16:

• What happens to the Hart people, the so-called Yumpies, young upwardly mobile professionals, many of whom are participating in politics for the first time? Will they be disillusioned? "I do think that Gary Hart is talking to a group of people that Walter Mondale is not talking to," Roberts surmises. "And it is an enormous group of people that has not found a political home. If the Democratic party doesn't do something this year to grab 'em, they can easily be grabbed four years from now by a George Bush-type Republican."

• What concessions will Jesse Jackson seek as the price of his active support of the Democratic ticket? Will there be a floor fight? There'll be many blacks at the convention who favor Mondale. Which blacks will get to "carry the messages back" to Americans about their role in the Democratic party? "That'll be a very interesting story," she says.

• How effectively will the nominee use the vice presidential choice to reach out for wider support? Will the Democrats make history by nominating a woman for vice president? Such a move, says Roberts, might portray Mondale "as new and bold and willing to do something that isn't so cautious." But, she adds, some might

see Mondale, already vulnerable on this point, as "playing to yet another 'special interest.'"

Nearly half the delegates in San Francisco will be women, and Roberts has found strong support even among "mainstream" women for a female vice presidential nominee. "If a woman's name is placed in nomination," she says, "it could mean trouble if the presidential nominee wants someone else. It might end up being a grassfire that can't be put out. That could be a very, very interesting story." But Roberts adds, it will still be tough to beat Ronald Reagan in November.

Beyond that, as Wertheimer and Roberts have come to realize from past efforts, covering a convention always calls for expecting the unexpected. "You can go in with a list of story ideas," Roberts admits, "and the news overtakes your ideas."

The prospect doesn't seem to worry either of them. After all, they've been there before.



Cokie Roberts, National Public Radio's national political correspondent.

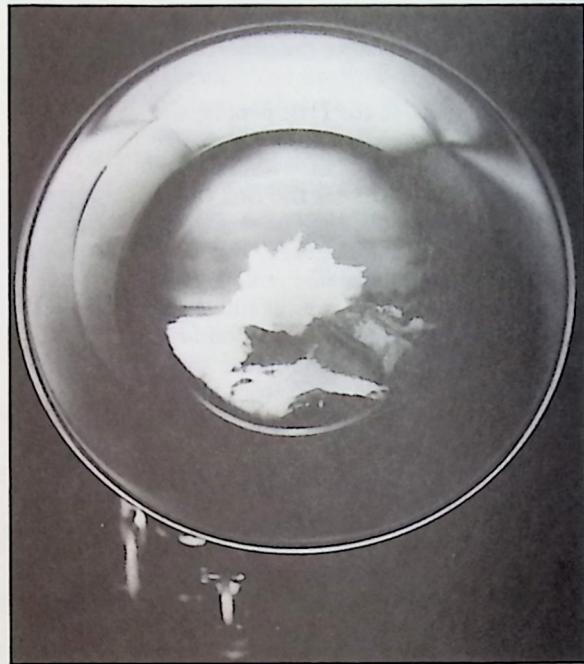
Best of Both Worlds

Oregon Coast Music Festival

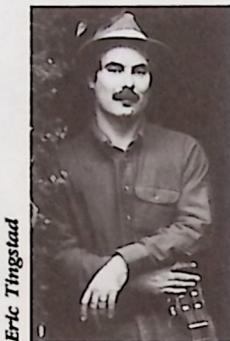
by
Charlie Kocher



Metropolitan Brass Company



1984 Oregon Coast Music Festival Poster Photo



Eric Tingstad



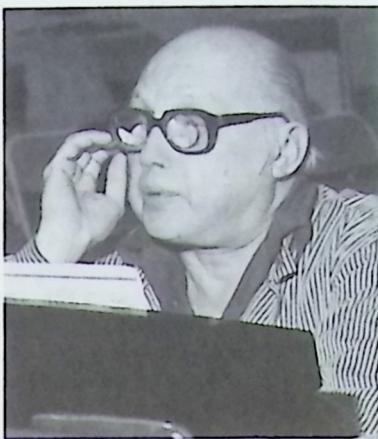
Windham Hill Artist Scott Cason



Obo Addy



Vocal Arts Quartet by Clark V. Neuffer



Conductor Eric Ericson



Eriko Sato & David Oei

"Write about the music," the editor said. "Coming to the coast is just a bonus."

But for those of us who live on the Oregon Coast, the beauty of the coast is what keeps us here—the world class music of the Oregon Coast Music Festival is the bonus.

We live all year without having Scott Cossu and Eric Tingstad playing classical jazz in our night spots.

We have to drive (or fly) miles and miles to see Swedish chamber choirs directed by the likes of Eric Ericson.

Only by the grace of Community Concerts do we get to hear the eloquent violin and piano playing of Eriko Sato and David Oei.

To have a resident orchestra drawing talent from all over the West—even for a week—is a delightful treat for those of us in the Coos Bay-North Bend area.

Typical Coos Bay area music is composed of the in-and-out roar of the surf, the plaintive echo of fog horns, the constant chatter of wind chimes, the shrill cries of seagulls, and the talkative whistles of tug boats as they maneuver ocean freighters in the channel.

So while I sit in my breakfast nook watching a late spring storm wash across the bay and into the forests of the Coast Range, let me tell you about the music—ten major concerts (and a puppet show) in eight days—of the sixth Oregon Coast Music Festival.

Between Sunday, July 15, and Sunday, July 22, concerts will offer great music for every listening ear.

The first night, the Chamber Choir of the Swedish State Academy of Music takes the stage under the direction of famed choral conductor Eric Ericson. While the choir's repertoire focuses on Swedish composers of all ages, it includes music of all periods from around the world.

Home-spun and home-sung music is on tap for Monday night as the Vocal Arts Quartet of Portland presents "Love's Old Sweet Song." Stephen Foster, Scott Joplin and George M. Cohan never sounded quite so good when your family gathered around the player piano. The quartet's music, writes one reviewer, is "a reunion with old and dear musical friends."

The audience may go away humming on Monday night, but concert-goers will go away dancing—to the beat of a different drummer—on Tuesday night. World Music

Night will bring the Obo Addy African Drum Ensemble to the festival, complete with handcrafted instruments and the costumes traditional to Addy's native Ghana. Lots of dancing—by both performers and the audience—is reported at his concerts.

"Sumptuous" is the way to describe the playing of violinist Eriko Sato and pianist David Oei, the featured performers on Wednesday night. Members of the Aspen Trio, they plan a program of Dvorak's *Sonatina*, Prokofieff's *Sonata No. 1 Opus 80*, and *Sonata Opus 18* by Richard Strauss. The setting will be intimate, where the

husband-wife team's acclaimed enthusiasm for music can be shared by the audience.

For KSOR listeners, just to say that Scott Cossu and Eric Tingstad will share the stage Thursday night is enough to set pleasant melodies and counter rhythms going in their minds. Tingstad paints a perfect vision of the Northwest with his guitar, says one reviewer; pianist-flutist-composer Cossu plays music that touches clouds, love, water, air. (Who said all the scenery at this festival has to be outside?)

Outside is where the festival goes next—to the floral splendor of Shore Acres State Park on Cape Arago for a free performance by the Metropolitan Brass Company of Portland. The music will range from ragtime to the classics; the food will be whatever you have brought in your picnic baskets for the noontime event.

Friday evening's gala chamber music concert has been the favorite of past festival audiences. The four pieces on tap promise no disappointment this year: Dahl's *Duetto Concertante for Flute and Percussion*, Mozart's *Quintet for Piano and Winds*, Ravel's *Introduction and Allegro for Harp, Flute, Clarinet and String Quartet*, and Brahms' *Quintet for Piano and String Quartet*.

Children of all ages won't want to miss Saturday morning's feature, even if the focus is puppets, not music. Never fear; Tears of Joy Puppet Theatre will present original music scores to *Alice in Wonderland* and *Jabberwocky*.



Music Director Gary McLaughlin



Oregon Coast Music Festival Orchestra

Sophisticated puppets are used to create theatrical magic with Carroll's familiar stories.

Back outside for the annual free Saturday noon concert of the Bay Area Concert Band, this time in Coos Bay's Mingus Park. Again, the seating and lunch is up to you; the band's music won't disappoint you.

Formal classical music highlights Saturday night's Festival Orchestra Concert, under the direction of Conductor Gary McLaughlin. The players come from fulltime symphonies up and down the West Coast. The music will be Handel's *Concerto Grosso No. 4*, Mozart's *Symphony No. 34*, Faure's *Pavane*, and Sibelius' *Symphony No. 2*.

Sunday's Family Concert is of lighter fare, combining the orchestra and oboe soloist Frederick Korman, principal oboist

of the Oregon Symphony and several festival orchestras. He will be featured in Marchello's *Oboe Concerto*; the rest of the program includes Saint-Saens *Carnival of the Animals* and Grieg's *Lyric Suite*.

That's only the major concerts. During the festival week you can see street corner musicians, tour tide pools or the South Slough Estuarine Sanctuary, talk with an assortment of instrument makers, hear the Oregonian's Robert Lindstrom talk about the role of the critic—even take a poetry workshop.

Maybe the editor's right: The beauty of the coast is only a bonus to the music. Maybe those of us who live here are just too spoiled—or proud—to admit it.

Charlie Kocher is managing editor of the Coos Bay World.

Festival brochures and tickets are available by calling a 24-hour telephone number: **(503) 269-4150**

or by writing:
P.O. Box 663
Coos Bay, OR 97420

Festival passes to all seven evening performances are \$37.

Individual tickets for Chamber Choir, Vocal Arts Quintet, African Drum Ensemble and violin-piano concert are \$6. Individual tickets for the jazz night, chamber music and orchestra concerts are \$7.

Tickets for the puppet theater and family concert are not available in advance; admission to each will be \$3 for adults and \$1 for children, students and senior citizens.

Tickets to the opening night reception, Sunday, July 15, are \$10.





Water Works

Sculpture by

The "Water Window" and "Fountain" aren't actually wet and the wall-mounted fans aren't really intended to waft sultry breezes, but a trip to the Grants Pass Museum of Art this month will surely be a refreshing way to escape the sizzle of summer.

Ways of beating the heat are uniquely portrayed in the ceramic sculptures of Christine Pendergrass, a Klamath Falls artist whose works are scheduled for a one-artist exhibition at the museum from July 10 through July 28.

Waterfall VI,
33" x 8" x 6" from *wheeltbrown stoneware with Mylar*

Much of Pendergrass's sculpture is derived from wheelthrown elements as the artist says she enjoys utilizing the unique visual characteristics of clay which has been thrown on the potter's wheel.

"It might not be obvious at first glance, but I constructed many of these pieces from clay straps sliced from handthrown cylinders," Pendergrass remarks. "These wheelthrown straps lend themselves well to transformation into rivulets of water, so I've used masses of these undulating rivulets to create several works with an aqueous theme."

Glazed in glossy shades of blue and connected with wire and strips of reflective Mylar, these shimmering "water works" evoke splashing freshets. One of these in her continuing series of "Waterfall" sculptures is in the permanent art collection at Sunriver.

Exploration of the fan format by Pendergrass led her to another use of wheelthrown clay straps entirely different from the "water works." Pendergrass's fans are composed of portions of the clay straps laid flat and then backed with wood to become wall pieces. Prominent throwing

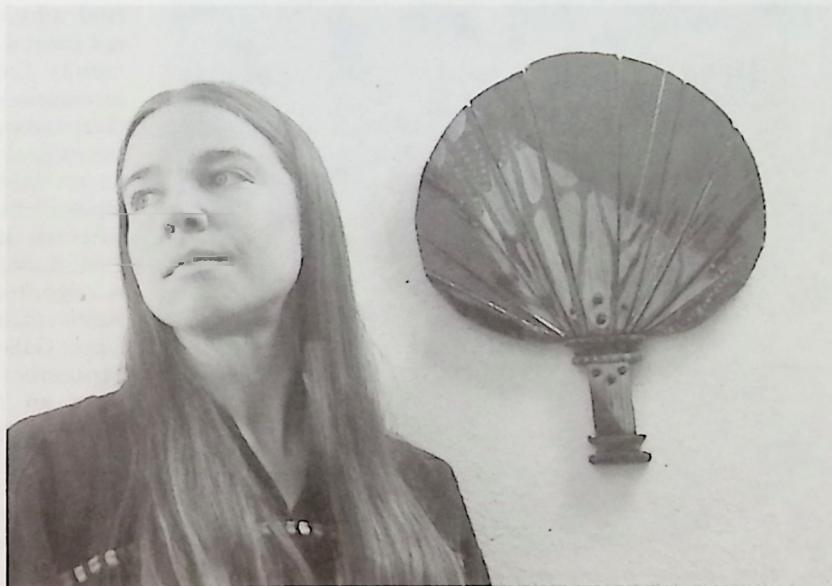
ridges left by her hands in the wet clay emphasize the spreading nature of the fan design and give subtle clues to its method of construction. A round fan of this type was featured in a recent group exhibition entitled "Oregon Coast I" sponsored by the Lawrence Gallery at Salishan.

Fish have also captured the attention of Pendergrass, and a piece entitled "Fish for Supper" was exhibited in the "Small Works '83" show at the Zaner Gallery in Rochester, New York last year. She takes particular pride in this exhibit.

"The competition was unusually stiff for what initially appears to be just another regional show." Pendergrass's work was among 129 selected from a competition that drew 3,334 entries from artists throughout the country.

Pendergrass has more impressive credits earned since her beginnings in clay as a student at Stanford, followed by a teaching stint in the San Francisco Bay Area. She brought her potters wheel and talent to Oregon in 1973 and, while moving around in the state to settle in Klamath Falls, continued to develop her unusual style

Christine Pendergrass





Baby Board, 15" x 8 1/2" x 4" of wheelbrown and handbuilt stoneware



*Fountain, 14" x 10" x 10" from wheelbrown and handbuilt stoneware, 1983
14/KSOR GUIDE/JULY 1984*

which includes a full line of functional ware as well as her distinctive sculpture.

In addition to production of custom functional pieces, Pendergrass also furnishes this segment of her work for sale at the Rogue Gallery in Medford, the Blue Sky Gallery in Bend and Allied Arts in Richland, Washington.

January of this year found Pendergrass and her work in the ceremonial office of Governor Victor Atiyeh when her ceramic sculpture was chosen for a one-artist-exhibition in the "Art in the Governor's Office" program designed to celebrate the vigor and excellence of the visual arts in Oregon today. The program features nine professional artists chosen by a committee which includes representatives from the National Endowment for the Arts and the Oregon Arts Commission.

Pendergrass talks with well-earned pride about the exhibit and reception in the State Capitol, "It was an absolutely great way to start the year."

She went from Salem to Michael's Gallery in Portland, to a show at Clatsop Community College in Astoria—just three stops of the seven already on her 1984 exhibition calendar. After the Grants Pass show, she will go to the Sunriver Lodge's Upper Gallery in September to share an exhibit with Joan McIntyre and her watercolors. Pendergrass is then scheduled

to make a stop at home in November when the Klamath Art Gallery will host an exhibition of her functional pottery and sculpture. She then will finish the year with a flair in Portland. Her one-artist show in the Visual Arts Gallery of the Portland Building from December 1 to mid-January opens with a reception that will include a performance by the Portland Symphonic Choir.

In addition to her sculptures, Pendergrass will also bring several ceramic table lamps to the Grants Pass Museum of Art. Her lamps combine animal and earth with lampshades made of woven rawhide. Even the light from these lamps is art, says Pendergrass. "They cast beautiful shadows created by warm, organic light through the rawhide shades."

One of Pendergrass's rawhide with clay works now resides in an elementary school near Fairbanks where a piece of her sculpture was purchased for permanent placement by the Alaska State Council on the Arts under its "for Art" program.

Pendergrass will also include her rawhide and clay sculptures, plus her wall-mounted ceramic masks in this month's exhibition at the Grants Pass Museum of Art.

—GI

*Works by
Christine
Pendergrass
also on exhibit
at Hanson Howard
Galleries in Ashland*

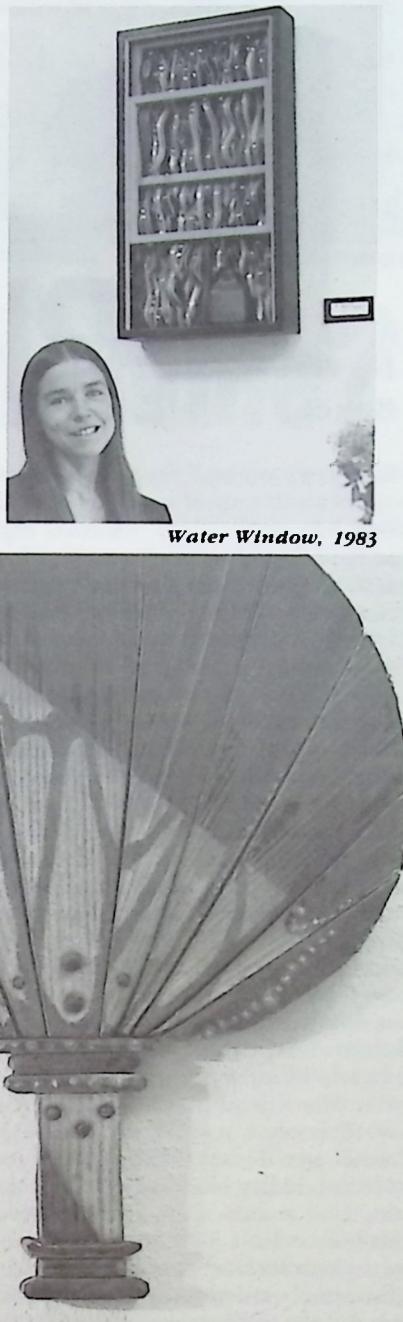
Christine Pendergrass Exhibit

July 10-July 28

Noon-4 pm, Tuesday through Saturday

The Grants Pass Museum of Art

Riverside Park, Grants Pass



Water Window, 1983

Monarch Fan, 15" x 12" x 1" from wheel-thrown stoneware with leather on wood



Ellipsis



Queen Ida



Hot Rize

by Gary
Bakel

Bluegrass:

Bluegrass, you say? The word Bluegrass conjures up all sorts of visual images. The rolling hills of Kentucky, Saturday night barn dances, and a specific musical form that has captured the ears and hearts of millions of people. A music that brings people together, sharing stories of nature, love, religion, beauty and tragedy. A music that feels good, with a lot of meaning, energy, and drive. All this, you say? *You bet!!*

What other forms of music can capture your attention as quickly and infectiously as the ring of the banjo in the air, the way the Bluegrass fiddlers' notes glide through the breeze, the solid drive provided by the bass fiddle and the guitar and that floating sound of the mandolin as the notes descend like a rippling waterfall. Yes, with these five instruments the sounds of Bluegrass are yours for the asking. The only thing left is that drive, that energy, and those certain distinctive vocal harmonies that are so definitely Bluegrass.

But why this name, Bluegrass? That's easy. The name was the creation of Bill Monroe, who during 1938 and 1939, took the basic building blocks from the old time stringband sounds of the 20s and 30s and added those basic ingredients of rhythm and style to form what was to evolve into a distinctive musical form. Monroe, being from the state of Kentucky, chose the name "Bluegrass Boys" for his first band, thus

the name caught on and the musical form became known as Bluegrass Music. Through the years, the music has changed and evolved into several variations. Each a little different, but still containing the original elements of Monroe's style.

The most noticeable similarity between traditional, progressive, and the newgrass variations is the instrumentation. Those five instruments still form the basic building blocks. Monroe, being a mandolin player, introduced that instrument into the world of Bluegrass Music. With his bluesy notes and solid chops, he opened a new unexplored realm for the mandolin players of the 1940s and even today has influenced more mandolin enthusiasts than any other person. The fiddle was a natural, filling in the backup for the vocals and adding that drive to the solos.

In 1945, Monroe introduced the five-string banjo to the public, with Earl Scruggs joining the Bluegrass Boys with his three-finger picking style. Although Scruggs didn't invent this style of playing, he was one of the first to incorporate the three-finger picking into this new form of music called Bluegrass.

There was a young guitar player with Monroe during this same time period. His name was Lester Flatt and he provided most of the vocal leads and the solid rhythm guitar playing.



Dalgliesh, Larsen & Sutberland



Jetbro Burns



The Seldom Scene

What's in a name?

In 1948, Flatt and Scruggs left the Bluegrass Boys. They were to become one of the most notable of all the bluegrass bands, making TV appearances and playing concerts from tent shows to Carnegie Hall. Another band having great popularity in this time period was formed by Ralph and Carter Stanley, whose vocal harmonies greatly influenced bluegrass music.

Monroe's band, on the other hand became an apprenticeship for several more of bluegrass' leading artists, who would then take Monroe's basic sounds and add their own personal warmth and ideas. Thus the evolution of bluegrass began.

Now we have traditional bluegrass, which is still pretty much as Monroe first created, those tight instrumental patterns and that high tenor singing and close-knit harmonies. The instruments are usually acoustic, being only amplified by the use of microphones. Duets, trios, and quartets are the mainstay of the vocals with each instrument trading lead breaks both behind the vocals and at various other times during the songs.

The instrumental tunes are still an important part of the bluegrass bands repertoire, with each player having the opportunity to show off his or her technical skills.

Progressive style bluegrass and the newgrass variations grew out of each artists' interpretation of Monroe's music with the

influence of jazz, rock, and swing. Now you can hear bluegrass bands performing pop songs, jazz tunes, rock and roll, and classical music...bluegrass style. Usually retaining the same five basic instruments, but often times with the addition of the dobro guitar, these newer style bluegrassers play everything from Bach to Elton John.

Most of these variations grew out of the 60s era, when a lot of experimentation was taking place. A major influence was the recording of an album called "Mule Skinner." It featured Bill Keith, who became one of the most notable of banjo players, for his melodic style of picking. Also Richard Greene, who had played fiddle in several rock bands, and added that influence to the music. Now Greene is most noted for his work in the fusion of jazz and classical with Bluegrass. Featured on guitar was Clarence White, whose style changed the role of the bluegrass guitarist. His solo picking and bass run patterns have inspired many David Grisman played mandolin on the album. As of late he has developed his own brand of music called "Dawg Music," best described as a blend of jazz and bluegrass.

All of this, as well as the continued evolution of other forms of country and pop music has led us to what we have today. Bands like the Seldom Scene playing pop songs, the Newgrass Revival using bluegrass



Bryan Bowers



The High Mountain Ramblers from the Rogue Valley

instruments electrified to play their style of bluegrass rock, The David Grisman Quintette with bluegrass jazz, Richard Greene and Norman Blake who have given their music an almost folk-classical bluegrass sound. And yes, we still have traditional bands: Ralph Stanley, Jimmy Martin, The Bluegrass Cardinals, and even the father of bluegrass himself, Bill Monroe.

With all of these many variations, it's almost impossible to not find some form of bluegrass music that you'll like, something that sweeps you off your feet and makes you want to dance. Bluegrass music is certainly

alive and well. It's the music of the people of America from the hills of Kentucky to the Britt Festival Stage in Jacksonville, Oregon. Listen, enjoy, and become involved. You'll never regret it.

Gary Bakel plays guitar, fiddle and mandolin in the Cripple Creek Bluegrass Band. He also keeps an eye on what other musicians are doing through his Cripple Creek Music stores in Central Point and Ashland.

Gary's article first appeared in the 1981 Britt Bluegrass & Country Music Festival program.

Peter Britt Bluegrass & Country Music Festival

July 19-21, 1984

Thursday, July 19
6:30 p.m.

Jethro Burns
with
Bryan Bowers
High Country
Marysville Cloggers

Friday, July 20
6:30 p.m.

Seldom Scene
with
Hot Rize
Ellipsis
High Mountain Ramblers
Marysville Cloggers

Saturday, July 21
6:30 p.m.

Queen Ida
and the
Bon Temps Zydeco Band
with
Dalglish, Larsen & Sutherland
Sunny South
Marysville Cloggers

Schedule and ticket information:

Peter Britt Festivals
P. O. Box 1124
Medford, OR 97501
(503) 773-6077

by Susan Spady

Drawings of Guanajuato by Sidonie Eaton

Jazz Export

Suite for Guanajuato

Paul Jenny



Light stretches from beyond the horizon. The ear strains as if to hear it. A lizard stirs the sand; or a nino rustles the bedding,

restless in sleep. *"Amigo mío, te oigo a dos dedos de la madrugada"* . . . *"My friend, I hear you two fingers from the dawn."* And then, sun filters over the high plateau, feathered by mountain silhouettes.

Those mountains cradling Guanajuato, Ashland's sister city in Mexico, are bare, like the foothills east of Ashland. Spanish-colonists denuded them for mine timbers in the 1600s. In "Madrugada," the first movement of Paul Jenny's *Suite for Guanajuato*, gently groping sounds give way to piano tones of clear light, sombered by minor strains of oboe and flute. This celebration of day and music also laments what has gone.

With the last note, brushes whisk the cymbals: a man in leather apron sweeps his street with a handmade broom. The oboe saunters happily through this second movement, "Calles" (streets). Foot and motor traffic picks up as the pavement brightens: melody meanders to the piano and back over accumulating rhythms of morning.

Paul Jenny, Ashland composer and jazz musician, has often wandered among

those rhythms in the narrow streets of Guanajuato. Between 1972 and 1977 he traveled five times in Mexico, directing or assistant-directing student tours. He recalls of the '72 trip, when he was 26, "It was the first time I'd been exposed to a different social ethic based on a different history, different cultural influences. I almost did a 360."

Jenny had been performing music since age four and longed to compose a work expressing his Mexico experiences. Gradually images overlayed, coming to fruition in 1977 as the six-part *Suite for Guanajuato*.

The rambunctious third movement, in 6/8 over 3/4 time, springs from children playing soccer in a plaza. There are few grassy yards or parks in Mexico, Jenny observes. Children adapt their games to the geometry of any unoccupied piece of



Susan Spady is a musician and a freelance writer who contributes regularly to the Guide.

pavement. Titled "Mi Mama Me Mima Mucho"—a line from an old language text meaning "my mama spoils me a lot"—the piece features Jenny singing his fluent Spanish at top speed. "Mi casa 'ta-dondequiero'" (My house is anywhere) . . . "La noche es mi amigo" (The night is my friend) . . . "Las calles me fueron hechas" (The streets were made for me).

The sassy confidence of "Mi Mama" evoked shrieks of approval when Jenny and his ensemble performed at the Teatro Principal, Guanajuato, in January. "We went down not knowing what would happen," he comments. "In my first trips down there I never met a Mexican who'd even heard of jazz. But in '81 I took my horn and ended up jamming with a band."

In the weeks before they performed the suite, Jenny and his ensemble (pianist Karl Mansfield, percussionist and primary rhythm arranger Tom Freeman, both from Ashland; Angi Jackson and Reggie Robotham, Guanajuato Symphony members; and Craig Stewart from L.A.) did smaller gigs, playing "straight ahead jazz tunes." Excitement built up for their full length concerts in Guanajuato and at the state fair in Leon, an hour away. The

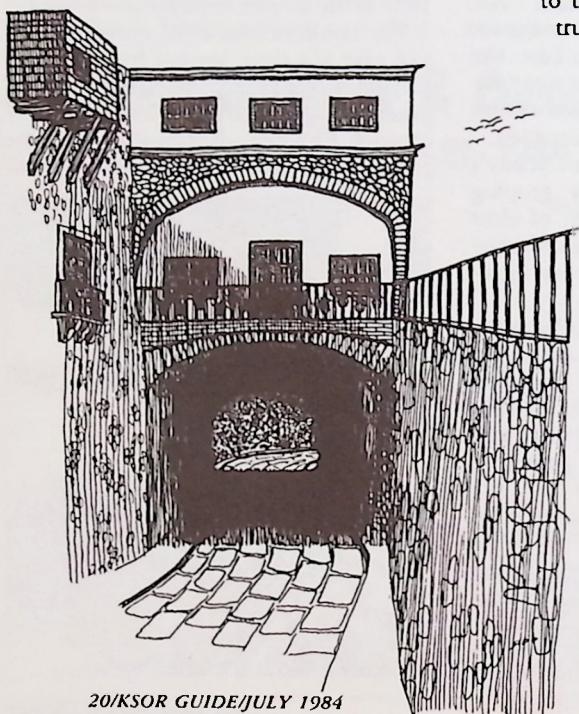
audiences "tore down the walls" when they heard the suite. "They were crazy and wild and great. During the next week, people would ask me twelve times a day on the street, 'When are you coming back?'"

His response is, "September." At the invitation of the Guanajuato Symphony, Jenny is arranging the suite for orchestra to be performed during the winter or spring. Among the changes he plans will be children's voices to replace his in "Mi Mama."

The fourth movement, "Mercado," depicts the marketplace, first by honoring its origins. Flute and penny whistle search out a melody in parallel fourths, creating a primitive timbre, as though an Aztec sat alone with his Indian flute, in the indigenous marketplace, centuries before the Spaniards' arrival. This haunting segue breaks into a brassy sales pitch by trumpet, challenged by sax. The two play out the formal, though relaxed, ritual of bargaining. The alternating bar 8/bar 5 rhythm tugs the ears with the enticements of crowded stalls and bright wares.

Suddenly the string bass slithers into siesta time. The pace languishes in sultry heat as piano and then sax slowly wind up to the second hit of the day. The trumpet interjects to harangue the sax, and the two finally strike a musical bargain.

For Jenny, the marketplace represents both the economic history of Mexico and its hope for the future. A folkloric revival among the middle and upper classes is granting new prestige to Indian artifacts: people now collect and display items that they have traditionally considered inferior. This recognition comes 450 years after Cortez and his men held Montezuma captive and demanded a roomful of gold as ransom. Gold flowed as freely as water among the Aztecs and they not only covered the floor but filled the



room to the ceiling.

The Spaniards' frenzied response stripped timbers from the hills of Guanajuato—a gold-rich region where mining still occurs—and led to full-scale exploitation. Nothing mattered but gold. The intricate communities, balanced economies, advanced knowledge, and the art of the indigenous peoples were destroyed—or at best, dismissed as heathen.

Eventually the colonists passed laws against local manufacture of certain raw materials. These were shipped to Spain, and the finished products then sold back to the Indians. At Mission Dolores (a present-day hour's trip from Guanajuato), Father Hildago, in dangerous opposition to this policy, worked to help the Indians establish their own economic base. His reforms were censured by church and colony, and at age 60 he became convinced that to effect real change the Indians must revolt.

Ringing the mission bells in 1810, Hidalgo assembled all the Indians and poor mestizos of the area. With a speech and a pitchfork, he roused them to arms. He led this army for a year before he was captured, excommunicated, and beheaded. On what is now the museum building in Guanajuato, his head was publicly displayed.

The town surrounding the Mission Dolores has since been called Dolores Hidalgo, or the sorrows of Hidalgo. Jenny tells these sorrows in his suite's fifth movement, "El Padre va Llorando" (The Father Goes Crying), brought forth by a flute/oboe processional of broken harmony. The piano lament in a minor mode, over dirge-like percussion, is taken up by oboe and then by Indian voices, moaning.

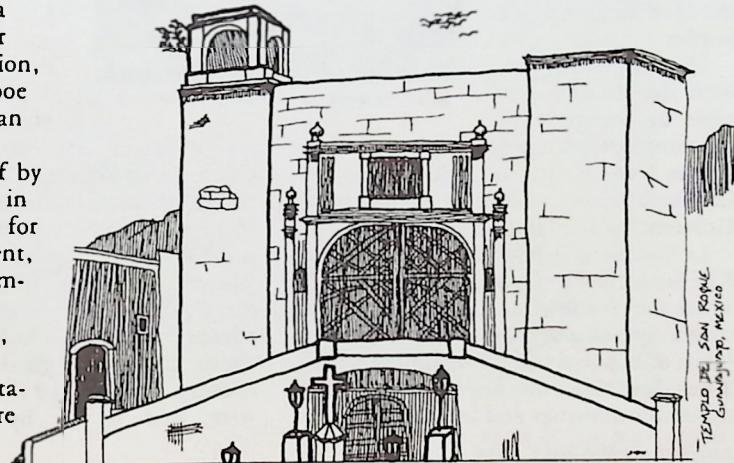
A martial motif by string bass ushers in the conquistadors for the sixth movement, "Guanajuato." Immediately Indian rhythms interplay, establishing the theme of confrontation. Military snare

drums bounce off shakers and tom-toms; the colonial trumpet states itself emphatically. Jenny comments that the tug-of-war between Spanish and Indian is still happening; and between colonial and modern, the U.S. culture and technology creating yet another type of "colonial" pull.

When this movement slides into a jazz synthesis, sax and trumpet trade riffs more antiphonally than in "Mercado." Here they don't crowd each other. Finally the bass line from "Madrugada" grounds the movement, bringing the voices together in the final upward chords.

His involvement with this suite has inspired Jenny to other projects: another composition for the Guanajuato Symphony; a musical portrayal of Jack Kerouac, featuring the jazz he loved; and eventually a ballet of Emiliano Zapata. A Mexican revolutionary who was killed in 1919, Zapata has inspired well over a dozen biographers. Jenny hopes to find people in Mexico who remember him personally. This will take some digging: "I'd really like to rent a horse and take off for three or four days into the hills."

Guanajuato awaits his return, and Paul Jenny is happy that he can foster the spirit of improv in a country where social problems beg creative solutions. "Jazz," he says, "is one export the U.S. can make that's not imperialistic." Yet this suite is much more to Jenny than an ethically correct product. It's his personal statement to Guanajuato: "Here's where your culture has taken me and here are the dreams you've given me, and I thank you for it."



Children's Art

A View of Guatemala

by Betty LaDuke

Art, besides entertaining the viewer by evoking pleasant emotions, also has the capacity to arouse feelings of compassion or anger and raise the question, "What can we do?" This was my experience after viewing recent drawings made by Guatemalan children living in refugee camps along the Mexican-Guatemala border.

I had hoped to speak with the children but visits by foreigners to the camps were not permitted in July 1983, and so I was glad to meet Kiki Suarez at LaGaleria in San Cristobal, Mexico, near the Guatemalan border.

La Galeria is a popular restaurant that Kiki Suarez and her husband, Gabriel, own where they feature cafe cappuccino and jazz recordings and also sponsor monthly art exhibits of national and international artists. It was there that I first saw the Guatemalan children's drawings and learned how Kiki



Kiki Suarez & Child's Drawing

and Gabriel had initiated the children's art project that would bring to the world's consciousness a vision of the Guatemalan Indian population's plight.

Kiki, originally a professional therapist from Germany, visited Mexico in 1978 where she met Gabriel Suarez from San Cristobal. A year later they married and soon after, established La Galeria.

In 1983 the United Nations Commission on Refugees estimated that 25,000 Guatemalan refugees were living in 50 makeshift camps inside the Mexican border. Many more came in daily as over 100,000 Indians were forced to leave their villages under the Guatemalan government's "scorched earth" policy. Kiki admits, "We always had a bad conscience about making a good life in a poor country. We listened to many stories that were told to us by anthropologists,

archeologists, and travelers working in or passing through this border zone, about the Guatemalan refugees. Then one day we bought food, put it into our [Volkswagen] van, and went across the border to the nearest refugee camp, La Hamaca. That was in July 1982, and many refugees had been there since February. No one had come to bring them food or anything. They were living in devastating conditions and suffering from malnutrition, hunger and sickness. Many refugees had malaria and they didn't have medicine."

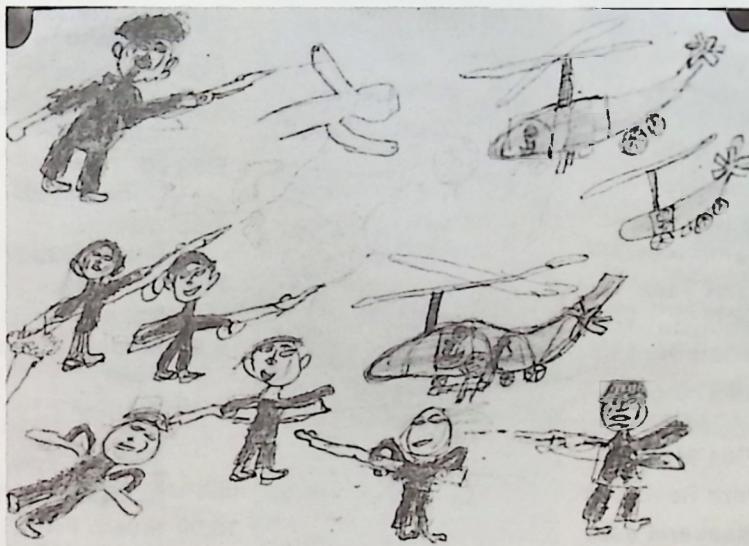
After this initial step of witnessing the situation for themselves, Kiki says, "We just couldn't say, 'Now we have gone and brought them some help and we have done our duty'." A new focus for their lives and La Galaria began to evolve as their office became converted to an information center. The walls became covered with current articles and news clippings concerning and they provided informational folders printed in Spanish, French, German and English to interested tourists and visitors.

Kiki, who has three children, enjoys drawing and has illustrated children's books. Her next step seemed natural. "I thought it very good to have the

Guatemalan children make drawings in order to reach people. It is very strong proof of their experiences, even stronger than photography." Kiki continued, "In October 1982, besides the usual food and medicine, we brought paper, colored pencils and crayons to the teachers in the improvised schools in the camps of La Hamaca and La Sombra. We only asked that the children be allowed to draw what they remembered of their life in Guatemala. We came back two weeks later for the drawings. Not all the children drew massacres, but most of the children from Hamaca had created such scenes because they were originally from the villages of San Mateo and Istantan where most of the people were killed."

During December 1982, these drawings were displayed in La Galeria. When I visited all but four of the drawings were on exhibit in New York City and later traveled to Latin America solidarity centers throughout the United States. All four of the drawings remaining at La Galeria were stylistically similar to any average elementary school-age child's work. They lack perspective or accurate figure proportions, but they are shockingly expressive in content, clearly

cont'd on page 40



PROGRAMS & SPECIALS AT A GLANCE

A Voyage of Life: Beethoven's String Quartets is a new nine-part series which creates a musical autobiography of the legendary artist featuring the inspired artistry of the Cleveland Quartet in performances of Beethoven's most intimate and eloquent compositions. The series airs Sunday mornings at 10:00 beginning July 8.

Milestones: The History of Jazz weaves interviews with notable jazz musicians, jazz film collectors, and jazz scholars with excerpts of soundtrack recordings from jazz films, Tuesdays at 9:30 p.m., beginning July 10.

Faces, Mirrors, Masks features 20th century Latin American fiction with visits from prominent authors in the genre. The program debuts Monday, July 9, at 9:30 pm

Flea Market comes folk artists Art Thier program of musical America—from ragtime to bluegrass, Sunday at

Campaign '84 will Cokie Roberts among them converge on San Francisco for a presidential candidate reports, acceptance speeches, reports of these two for program times.

Music From Washington afternoons at 2 and 4 p.m. performing court music from the 17th centuries.

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
10:00 Music from Washington (ends Jul 1)	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
Beethoven's String Quartets (starts Jul 8)	9:45 European Profiles	9:45 900 Seconds	9:45 About
11:00 Xavier University Piano Concerts	10:00 First Concert	10:00 First Concert	10:00 First
12:00 Music in America	12:00 KSOR News	12:00 KSOR News	12:00 KSO
1:00 Milwaukee Symphony	2:00 Music from Washington	2:00 Cleveland Symphony	2:00 Toni
3:00 First Take	4:00 About Books and Writers	4:00 Horizons	3:00 A No
4:00 Siskiyou Music Hall	4:30 Secret Garden	4:30 Empire Strikes Back	4:00 Duke
6:30 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	5:00 All
7:30 Flea Market	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou
9:30 Jazz Revisited	9:00 Radio Rep (ends Jul 2)	7:00 St. Louis Symphony	9:00 Vint
10:00 Weekend Jazz	The Price of Silence	9:00 Empire Strikes Back	9:30 Lord Wim
	9:30 Faces, Mirrors, Masks (starts Jul 9)	9:30 Bradbury 13	10:00 Post
	10:00 The Blues	Milestones: Jazz on Film (starts Jul 10)	
		10:00 Music From Hearts of Space	
		11:00 Post Meridian	

to KSOR from Chicago with
and Larry Rand hosting a
folk traditions throughout
the instrumentalists to rollicking
7:30 pm.

Find Linda Wertheimer and
thousands of Democrats as
Francisco this month to choose
Keynote speeches, voting
speeches and the analytical
literary political reporters. Listen

ington moves to Monday
features the Folger Consort
from the 13th through the



*Jan Hobson and Her Bad Review perform on
premiere of Flea Market Sundays at 7:30 pm*

Wednesday	Thursday	Friday	Saturday
ing	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
Women	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
News	12:00 KSOR News	12:00 KSOR News	11:00 Canadian Opera Company
at	2:00 Music From Europe	2:00 International Festival	3:00 Studs Terkel
egie Hall		4:00 Marian McPartland's Piano Jazz	4:00 Siskiyou Music Hall
to You	4:00 New Dimensions	5:00 All Things Considered	6:30 All Things Considered
Ellington	5:00 All Things Considered	6:30 Siskiyou Music Hall	7:30 Pickings
rms	6:30 Siskiyou Music Hall	8:00 New York Philharmonic	8:00 A Mixed Bag
ered	9:00 Chautauqua	10:00 Jazz Album Preview	10:00 Jazz Alive!
ou	9:30 New Letters On The Air	10:45 Weekend Jazz	12:00 Weekend Jazz
ll Hall	10:00 Possible Musics		
ee Radio	11:30 Post Meridian		
eter			
W			
Meridian			

SUNDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

Your companion in the early morning A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from **Morning Edition**.

10:00 am Music from Washington

Jul 1 The University of Maryland Chorus and the Smithsonian Chamber Players perform Handel's "Deborah."

Program Note: Music from Washington moves to Monday afternoons at 2 p.m., beginning July 8.

10:00 am A Voyage of Life: Beethoven's String Quartets

The Cleveland Quartet (violinists Donald Weilerstein and Peter Salaff, violist Martha Strongin Katz and cellist Paul Katz) plays the complete Beethoven string quartet cycle in this series. In addition, Beethoven scholars provide insights into Beethoven's life and his approach to the string quartet.

Jul 8 Performed are Quartet in D, Op. 18, No. 3, and Quartet in F, Op. 18, No. 1, with guest Joseph Kerman, author of "The Beethoven Quartets."

Jul 15 Harvard University's Lewis Lockwood leads a discussion of Beethoven's use of metronome markings, along with the performance of Quartets in F, Op. 95, and B-flat, Op. 18, No. 6.

Jul 22 Quartets in G, Op. 18, No. 2, and A, Op. 18, No. 5, are featured, with a visit from Beethoven scholar Robert Winter, who demonstrates some similarities between late Mozart and early Beethoven string quartets.

Jul 29 Featured pieces include Quartets in C, Op. 18, No. 4, and E-flat, Op. 74, with guest Alan Tyson, author/editor of "Beethoven Studies."

11:00 am Xavier University Piano Concerts

12:00 n Music In America

A look each week at a different aspect of classical music performance in this country. *National underwriting by Lincoln Automobiles.*

Jul 1 Sir Colin Davis, Director of the Royal Opera, Covent Garden, visits, along with some of the principal singers, who discuss the Opera's upcoming appearance at the Summer Olympics in Los Angeles.

Jul 8 Playing to the theme of Music for a Small Planet, young musicians from around the world descend on Eugene, Oregon, for the 16th Conference of International Music Educators.

Jul 15 A preview of New York's Mostly Mozart Festival, which opens this week in the Big Apple with an international roster of guest artists.

Jul 22 Wolftrap is about to open Filene Center II, the successor to the original Wolftrap Pavilion which burned down three years ago, and here's a preview of the new center's summer season.

Jul 29 The Santa Fe Opera offers a listen to its 1984 season, with five operas running in repertory, including Mozart's "The Magic Flute" and the U.S. premiere of Hans Werner Henze's "We Come to the River."

1:00 pm Milwaukee Symphony Orchestra

Jul 1 To be announced.

Jul 8 The Wisconsin Conservatory Symphony Chorus Women's Voices, directed by Margaret Hawkins, join the orchestra for the performance of Mendelssohn's Overture, Op. 21, and Incidental Music, Op. 61, for Shakespeare's "A Midsummer Night's Dream"; also played is Shostakovich's Symphony No. 5 in D minor, Op. 47. Lukas Foss conducts.

Jul 15 Cellist Janos Starker plays Boccherini's Cello Concerto in B-flat. Conductor Lukas Foss also leads Rossini's "Semiramide" Overture, and Franck's Symphony in D minor.

Jul 22 Lukas Foss conducts Barber's Adagio for Strings, from Op. 11; Mozart's Piano Concerto No. 22 in E-flat, K. 482, with soloist Emanuel Ax; and Brahms' Symphony No. 4 in E minor, Op. 98.

Jul 29 The orchestra is joined by the Wisconsin Conservatory Symphony Chorus, directed by Margaret Hawkins. Together they play Webern's Symphony, Op. 21; Rameau's Suite from "Les Fetes d'Hebe," arranged by Lukas Foss; and Mozart's Mass in C minor, K. 427. Featured as soloists are sopranos Erie Mills and Irene Gubrud, tenor Daniel Nelson, and bass David Berger. Lukas Foss conducts.

3:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

4:00 pm Siskiyou Music Hall

Jul 1 DEBUSSY: Nocturnes
Jul 8 MOZART: Piano Concerto No. 23
Jul 15 DELIBES: Sylvia (complete
ballet)
Jul 22 BARTOK: Violin Concerto No. 2
Jul 29 KARG-ELERT: Three Impressions

6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

7:30 pm Flea Market

Hosted by folk artists Art Thieme and Larry Rand, this program captures musical folk traditions throughout America—from ragtime instrumentalists to rollicking bluegrass. It features well-known musicians along with some of the country's best regional performers.

Jul 1 Art Thieme hosts humorist/singer/songwriter Harry Waller and Friends, the jug band Hot Tamale and the Red Hots, James Durst and Fern Bork.

Jul 8 Larry Rand welcomes the traditional Celtic sounds of Sambradh (Gaelic for "Summer"), with Iowa Rose 'n' Riffraff and Papagaio.

Jul 15 Host Art Thieme introduces the German folk band Gutzgauch, and singer/guitarists Jim Gary and Lindsay Haisley.

Jul 22 Greek singer/pianist Vasilios Baitanos joins host Larry Rand, along with T.J.'s Review, Jim Post and Pat Gaughan.

Jul 29 Art Thieme hosts a program featuring the Latin American folk music of Sabenia, along with guests Larry Penn and Janet Roth.

9:30 pm Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Jul 1 **Extended Recordings** Complete versions of Slim Gaillard's "Opera in Vout" and "Overture to a Jam Session" by Duke Ellington.

Jul 8 **Ella with Chick** Some of Ella Fitzgerald's earliest recordings—with members of Chick Webb's band.

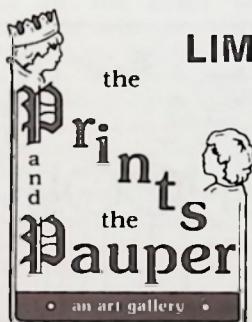
Jul 15 **Just Before the Ban** Records made on the eve of the second AFM recording ban in a ten-year period.

Jul 22 **Sullivan Sits In** Recordings featuring Joe Sullivan, first class pianist who was little-known to the public.

Jul 29 **Battles of the Bands** Two big band recordings of the same tune including Tommy Dorsey's and Harry James' "Sleepy Lagoon."

10:00 pm Weekend Jazz

Your host is Lewis Crowell.

2:00 am Sign-Off**FINE QUALITY
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MONDAY

* by date denotes composers birtdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

Your weekday host is Jan Weller.

9:45 am European Profiles

10:00 am-2:00 pm First Concert

Jul 2 TARTINI: Concerto in B-flat

Jul 9 SZYMANOWSKI: Mythen

Jul 16 LISZT: Hungarian Fantasia

Jul 23 AVISON: Concerto Grosso

No. 1 in A

Jul 30 BRAHMS: String Quintet No. 1

12:00 n KSOR News

2:00 pm July 2 To be announced.

2:00 pm Music from Washington

Jul 9 The Folger Consort plays French court music from the 14th and 17th centuries, music from the 13th century Cantigas de Santa Maria, and Elizabethan and Jacobean music.

Jul 16 The Folger Consort performs music from late 14th century southern France, the Spanish Renaissance, and early 16th century Italy.

Jul 23 The Folger Consort plays music spotlighting the recorder, including works in the Flemish, French, German and English styles.

Jul 30 The ensemble Hesperus, with countertenor Drew Minter, offers early music from England, including works by Purcell, Byrd and Locke.

4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

4:30 pm Secret Garden

After the death of her parents, a lonely and willful child is sent to mysterious Misselthwaite Manor, where she discovers a secret garden—and the true meaning of love. This 8-part series is based on Frances Hodgson Burnett's classic children's novel.

Jul 2 Orphaned in India, little Mary Lennox journeys to England to her uncle's mysterious mansion on the moors.

Jul 9 Mary discovers a secret garden that has been locked up for many years.

Jul 16 Mary confides in a new friend about the secret garden, and he promises to help take care of it.

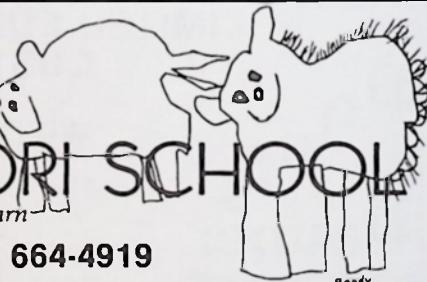
Jul 23 Mary discovers the secret behind the mysterious crying, and meets her bedridden cousin Colin.

Jul 30 Mary's plans to show her cousin Colin the mysterious garden are disrupted when they have a fight.

early years

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5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Slasklyou Music Hall

Jul 2 FREDERICK: Symphony No. 4 in A

Jul 9 BOCCHERINI: Guitar Quintet No. 1

Jul 16 SCHUMANN: Kreisleriana

Jul 23 MOZART: Violin Concerto No. 4

Jul 30 PISTON: String Quartet No. 5

9:00 pm Radio Rep

Tales from renowned authors adapted for radio drama by National Radio Theatre for this 13-week series featuring outstanding actors.

Jul 2 Throo Tales of Edgar Allen Poe

From the master of the macabre come three tales of poetic justice. In "The Cask of Amontillado," the punishment perfectly fits the crime. In "The System of Dr. Tarr and Professor Fether," a practical joker is stymied by the victim's failure to get the gag. And in "The Fall of the House Usher," Poe's own depression resolves itself with a spectacle, import and finality impossible in real life. **This program concludes the series.**

9:00 pm The Price of Silence

Jul 9 The Alert The American Global early warning system announces an approaching Russian missile and the public is alerted, but the missile self-destructs at the last-minute. As international tensions increase, Maxon, a British agent attached to American security, begins to investigate.

Jul 16 Tho Catch Maxon goes to Toronto and encounters Ellsberg, a wartime friend, who later became an agent of the KGB.

Jul 23 Old Pros and Cons Still in Toronto, Ellsberg claims he can clear Kowalski, a scientist accused of involvement with the missile incident, but hints that he has more important information.

Jul 30 Two-Timers Maxon discovers Kowalski has been lying but may not be a spy after all, and Ellsberg is killed apparently by the Russians.

9:30 pm Faces, Mirrors, Masks

This series features 20th century Latin American fiction, with visits from prominent authors in the genre.

Jul 9 Gabriel Garcia Marquez, Nobel Prize-winning author of "100 Years of Solitude," speaks on his work and his region, with a visit to Aracataca, Colombia.

Jul 16 A look at Jorge Luis Borges' childhood sheds light on the philosophical intricacies of the Argentine's writing.

Jul 23 An examination of novelist/anthropologist Jose Maria Argueda's efforts to bring together the worlds of the Indians and Europeans in Peru, and the Quechua and Spanish languages.

Jul 30 The enfant terrible of Cuban letters, Guillermo Cabrera Infante, helped make a revolution, then was exiled far from Havana for his decadent ideas.

10:30 pm The Blues

Your host is Lars Svendsgaard.

2:00 am Sign-Off

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Barbara Curtin - Dining Out Gazette Times, Corvallis March 16, 1984

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Roger J. Porter - Dining Out Oregon Magazine, March 1984

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Jonathan Nicholas
The Oregonian, April 1983

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T U E S D A Y

• by date denotes composers birthdate

6:00 am Morning Edition

7:00 am **Anto Moridian**

9:45 am **900 Seconds**

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard.
Funds for broadcast provided by the Clark Cottage Restaurant, Asländ.

10:00 am First Concert

Jul 3 JANACEK: Sinfonietta

Jul 10 SCHUBERT: The Looking-glass Knight

Jul 17 P.D.Q. BACH: Concerto for Horn and Hardart

Jul 24 TOVEY: Clarinet Sonata

Jul 31 BERSTEIN: Dybbuk

12:00 n KSOR News

2:00 pm Cleveland Symphony Orchestra

Jul 3 Yushimi Takeda conducts Weber's Overture to "Der Freischütz"; Bruch's Violin Concerto No. 1, with soloist Dung-Suk Kang; and Mussorgsky-Ravel's "Pictures at an Exhibition."

Jul 10 Christoph von Dohnanyi conducts Beethoven's Concerto for Cello, Violin and Piano in C, Op. 56, with the Rogeri Trio, and Mendelssohn's Symphony No. 3 (Scottish).

Jul 17 Erich Leinsdorf conducts Stravinsky's Symphony in Three Movements, and Beethoven's Symphony No. 6 in F, Op. 68 ("Pastorale").

Jul 24 Conductor Andrew Davis leads his own composition, "La Serenissima" (Inventions on a Theme by Monteverdi), plus Haydn's Symphony No. 88 in G, and Nielson's Symphony No. 3, Op. 27 ("Sinfonia Espansiva").

Jul 31 Erich Leinsdorf directs Haydn's Symphony No. 103 in E-flat ("Drum Roll"); Strauss' Final Scene from "Daphne"; and Schoenberg's Song of the Wood Dove from "Gurrelieden."

4:00 pm Horizons

Horizons is a weekly documentary series which explores major issues and concerns of minorities, women, children, the elderly, and other groups.

Jul 3 Papago Land Development
Developers running out of prime land want to build a city for 110,000 on Papago land at a time of tribal fund reductions by Federal budget cuts.

Jul 10 Our Founding Mothers: Contributors to American Independence A look at the lifestyles of women during the revolutionary era and their contributions during America's fight for independence.

Jul 17 The Apollo: A Revival for Black Entertainment A celebration of the Apollo Theater's reopening. Featured are interviews with famous black entertainers who got their start at this historic Harlem landmark and a review of the theater's importance to rising young artists.

Jul 24 Home Visits: Medical Care for the Home-bound This examination of care for the elderly focuses on alternatives to nursing homes and long hospital stays.

Jul 31 The World According to Sam Doyle The history and legends of St. Helena's island in South Carolina are captured on canvas by this elderly folk artist who uses tin and house paint to create his paintings.

4:30 pm The Empire Strikos Back

The saga continues in a galaxy far, far away as Luke Skywalker meets Yoda, the Jedi Master, and learns the secret behind the Force, in this 10-part radio adaptation of the **Star Wars** film sequel. Based on characters and situations created by George Lucas.

Funds for local broadcast provided by Hurry Back, The Good Food Restaurant.

Jul 3 Fire and Ice The Rebels mount a desperate defense when Darth Vader and Imperial stormtroopers attack their fortress on Hoth.

Jul 10 The Millennium Falcon Pursuit Holly pursued by Imperial warships, Han Solo, Chewie, Threepio and Princess Leia flee Hoth in the Millennium Falcon, while Luke Skywalker and Artoo-Detoo go to the mysterious planet Dabobah and meet the legendary Jedi Master, Yoda.

Jul 17 Ways of the Jedi Yoda teaches Luke the ways of a Jedi Knight, and Luke learns that the ultimate battle rages within himself.

Jul 24 New Allies, New Enemies Han Solo, Princess Leia and company seek the protection of Han's old friend, the dashing Lando Calrissian.

Jul 30 Dark Lord's Fury Lando Calrissian betrays his guest while Luke, sensing danger, rushes to Cloud City—and a trap.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Jul 3 JANACEK: In the Mist
Jul 10 BEETHOVEN: Symphony No. 7
Jul 17 SCHICKELE: "Unbegun"
Symphony
Jul 24 TCHAIKOVSKY: Capriccio
Italien
Jul 30 GRIFFES: Sonata

7:00 pm St. Louis Symphony Orchestra

Jul 3 Leonard Slatkin conducts Purcell/Britten's Chacony in G minor for Strings; Elgar's Variations on an Original Theme, "Enigma," Op. 36; and Adam's "Harmonium."

Jul 10 Associate Conductor Gerhardt Zimmermann directs the world premiere of Vihor's Violin Concerto with soloist Silvian Iticovici; Beethoven's Overture to "Fidelio," Op. 72b; and Dvorak's Seventh Symphony.

Jul 17 Guest conductor Jiri Belohlavek leads works by Smetana, Suk and Janacek, including Bartok's Viola concerto with soloist Thomas Dunn.

Jul 24 Robert Shaw directs an all-Schubert program, including the Mass No. 6 with soprano Linda Mabba and bass Laurence Albert as soloists.

Jul 30 Leonard Slatkin conducts Ravel's piano Concerto in G major with soloist Alicia de Larrocha; Falla's "Nights in the Gardens of Spain"; Haydn's Symphony No. 60; and the original version of Tchaikovsky's Overture to "Romeo and Juliet."

9:00 pm The Empire Strikes Back

The 10-part radio adaptation of the *Star Wars* sequel repeats for KSOR's evening listeners. See 4:30 p.m. for program details. *Funding for evening broadcasts is provided by Pepsi-Cola Bottling Company, Medford.*

9:30 pm Bradbury 13

Science-fiction master Ray Bradbury hosts a series of 13 special radio dramas based on some of his most famous and spellbinding tales.

Jul 3 **Kaleidoscope** An explosion flings seven men into the depths of space. **This program concludes the series.**

9:30 pm Milestones: the History of Jazz on Film

This series features interviews with notable jazz musicians, leading collectors of jazz music on film and jazz scholars, with excerpts of soundtrack recordings from many jazz films.

Jul 10 **From the Beginning: 1922-30** Including the films "Hallelujah," "Black and Tan Fantasy" and "St. Louis Blues."

Jul 17 **The Heyday: 1930-40** Discussion of the films "The Big Broadcast of 1932," "Belle of the Nineties," "Going Places" and "The Singing Kid."

Jul 24 **War and Peace: 1940-50** Films include "Stormy Weather," "Cabin in the Sky" and "Jammin' the Blues."

Jul 30 **The Rise of Television: 1950 to Present** Films discussed include "The Benny Goodman Story" and "The Sound of Jazz."

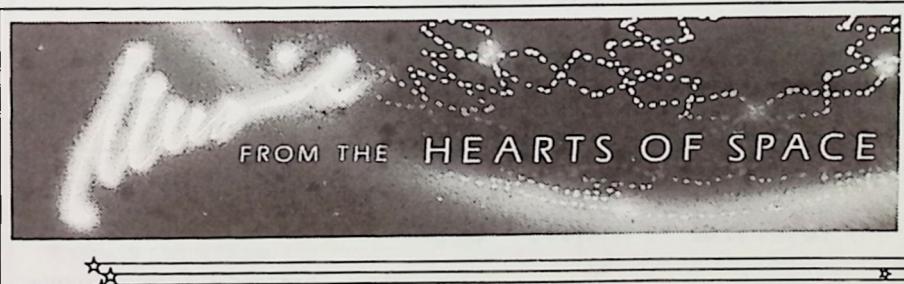
10:00 pm Music from the Hearts of Space

The best of contemporary spacemusic with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

11:00 pm Post Meridian

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off



WEDNESDAY

* by date denotes composers birthdate

6:00 am Morning Edition

Funds for local broadcast provided by Jackson County Federal Savings and Loan.

7:00 pm Ante Meridian

9:45 am About Women

10:00 am First Concert

Jul 4 DVORAK: "American" String Quartet

Jul 11 TORROBA: Homage to the Seguidilla

Jul 18 BRAHMS: Viola Sonata in E-flat

Jul 25 RAVEL: Ma Mere L'Oye

12:00 n KSOR News

Funds for local broadcast provided by Society of American Foresters, Siskiyou Chapter

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Jul 4 Works include Telemann's Trio Sonata in E major; Mozart's Sonata in D major, K. 306; and J.S. Bach's Trio Sonata in G minor, BWV 1029.

Jul 11 Violinist Pinchas Zukerman and pianist Marc Neikrug play Bach's Sonata No. 2 in E minor, BWV 1023, and Franck's Sonata in A major.

Jul 18 Selections from Broadway and

Hollywood are featured, performed by the Cincinnati Pops Orchestra, John Dankworth and the Dankworth Orchestra, and Cleo Laine.

Jul 25 Pianist Joseph Kalichstein plays Schubert's Sonata in A major, D. 959.

3:00 pm A Note to You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Jul 4 The Music Shelf More oddities and curiosities from the musical world of Professor Nadeau.

Jul 11 Gershwin's "Porgy and Bess," Part I

Host Roland Nadeau and John Balme of the Boston Lyric Opera analyze this classic American folk opera.

Jul 18 Gershwin's "Porgy and Bess," Part II

Jul 25 Copland's Americanist Compositions Nadeau explores the distinctive American music of composer Aaron Copland, including his Concerto for Clarinet, Strings, Harp and Piano, commissioned and first performed by the legendary Benny Goodman.

4:00 pm Duke Ellington Is Forever

An exploration of jazz legend Duke Ellington and his music through conversations with his former musicians, contemporaries, friends and associates. The 13-part series also includes over 100 Ellington and/or Billy Strayhorn com-

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positions and 60 guest artists who discuss their personal and professional associations with Ellington.

Jul 4 Guests include Kenny Burrell, Cleo Laine and John Dankworth, with recordings of "Mood Indigo" and "Harlem Airshaft."

Jul 11 Woody Herman, Jimmy Heath and Joya Sherrill talk about their work with Ellington, plus recording of "Dual Highway Blues" and "Frustration."

Jul 18 Recordings featured include "Rain Check," "Jumpin' Punkins" and "Something to Live For."

Jul 25 Stephanie Grappelli, Marian McPartland and Louis Bellson discuss the Ellington style, with recordings of "Swing Low" and "Tricky's Licks."

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Jul 4 TCHAIKOVSKY: 1812 Overture

Jul 11 RAVEL: Mother Goose Suite

Jul 18 PROKOFIEV: Sonata for Violin Solo

Jul 25 SCHUBERT: Fantasia in C

9:00 pm Vintago Radio

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

9:30 pm Lord Peter Wimsey

New productions of Lord Peter Wimsey's adventures as he discovers the murderer in an artists' community in Scotland by exploring the strong motives of six artists in **Five Red Herrings** by Dorothy Sayers. After many holidays in Kircudbright in South Scotland, Sayers chose it as the setting for her 1931 publication.

Jul 4 Bicycles

Jul 11 Bunter Investigates

Jul 18 Allblis

Jul 25 Evidence of a Traveler

10:00 pm Post Meridian

2:00 am Sign-Off

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THURSDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10:00 am First Concert

Jul 5 C.P.E. BACH: Harpsichord Concerto in G minor

Jul 12 HAYDN: Symphony No. 96 "Miracle"

Jul 19 VORISEK: Sinfonia in D

Jul 26 BOLCOM: Second Sonata

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass

Jul 5 A historic concert features the late Leopold Stokowski leading the BBC Symphony Orchestra in an all-Rudi Stephan concert, featuring baritone soloist Dietrick Fischer-Dieskau.

Jul 12 Okku Kamu conducts The Netherlands Radio Philharmonic in works by Hans Henkemans, Bela Bartok and Paul Hindemith.

Jul 19 A gala concert from Budapest presents famous performing groups from the Hungarian capital, as well as finalists in the 1982 International Erkel-Kodaly Vocal Competition.

Jul 26 Riccardo Chailly conducts the RIAS Chamber Choir and Berlin Radio Symphony Orchestra in Schumann's Piano Concerto in A minor with soloist Radu Lupu, and Liszt's "A Faust Symphony."

4:00 pm Now Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Acquisition funded by Golden Mean Bookstore of Ashland.

Local transmission funded by a grant from Doctors Marc Heller of the Siskiyou Clinic, Ashland, and John Hurd of the Hurd Chiropractic Center, Klamath Falls.

Jul 5 Beyond the 6:00 News David Thorne, president of "New Age Journal," describes the aims of the magazine to reach people who, largely unserved by the popular media, are interested in personal and planetary healing.

Jul 12 New Visions of America Arnold Mitchell, author of "Nine American

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Lifestyles" and senior social scientist at SRI International, tells how America has changed and is changing, with a completely new society and different values emerging.

Jul 19 Opening the Heart Directors of the Center for Spiritual Healing, Bruce and Genny Davis share their adventures in personal growth and the development of their work in emotional and physical healing.

Jul 26 The Family as Healer Stephanie Simonton, author of "The Healing Family," takes a closer look in this conversation at how families communicate, how they deal with illness, and how they are composed. She notes how severe and long-standing illness brings forth latent factors in the family constellation, factors which can impede recovery or accelerate it.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

- Jul 5** SAINT-SAENS: Clarinet Sonata
- Jul 12** IVES: Three-page Sonata
- Jul 19** BACH: Concerto for Violin and Oboe
- Jul 26** BEETHOVEN: Symphony No. 6 "Pastorale"

9:00 pm Chautauqual

Former **Talk Story** host Lawson Inada, and Barry Kraft, Hilary Tate and Shirley Patton of the Oregon Shakespearean Festival combine their creative talents for this program. Each will host an excursion into the literary arts featuring some known and some not-so-well-known authors.

9:30 pm New Letters on the Air

This program, produced at the University of Missouri, Kansas City, by New Letters Magazine, talks with poets, artists, and writers, with readings of their works.

Local broadcast funded by Bloomsbury Books of Ashland.

Jul 5 Independence The notion of freedom is examined from a variety of viewpoints and through poetry and writings of several authors. Corresponding with the 4th of July holiday, this program will deal with freedom as both a national (and international) and personal issue.

Jul 12 Howard Nemerov Winner of both the Pulitzer Prize and the National Book Award, Nemerov reads from his latest book, "Sentences."

Jul 19 Grace Schulman Schulman, who has been Poetry Editor of "The Nation" for several years, reads here from two of her own books, "Burn Down the Icons" and "Hemispheres."

Jul 26 Native American Poetry Native American poetry and prose is traced from its oral roots to the present.

10:00 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

11:30 pm Post Meridian

2:00 am Sign-Off

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FRIDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am BBC Report

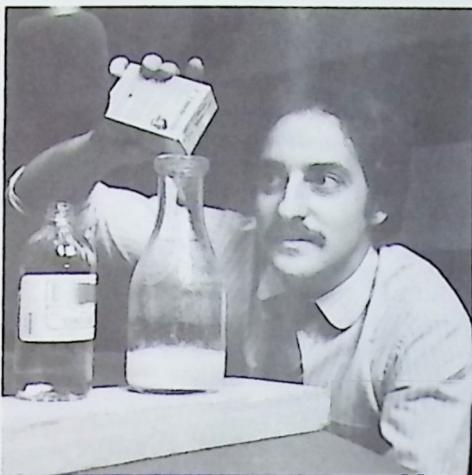
10:00 am First Concert

- Jul 6** DEBUSSY: Sonata for Flute, Viola and Harp
- Jul 13** COWELL: Synchrony
- Jul 20** TCHAIKOVSKY: Serenade in C
- Jul 27** J.S. BACH: Concerto for Three Claviers

12:00 n KSOR News

2:00 pm International Festival

Jul 6 In part one of this two-part program, music from the Wittener Tage for New Chamber Music, 1983, features works by Rolf Riehm, Brian Ferneyhough and Bojidar Dimov. Part two features Beethoven's Symphony



NPR Science Correspondent Ira Flatow on All Things Considered & Morning Edition.

No. 2 in D, Op. 36, performed by the Beethovenhalle Orchestra, from the 1983 Beethovenfest in Bonn, W. Germany.

Jul 13 (Early curtain at 1:40 pm) The Bavarian State Opera Chorus and Orchestra, conducted by Wolfgang Sawallisch, performs the complete opera "The Merry Wives of Windsor," by Weber.

Jul 20 Pianist Misha Dichter and the Melos Quartet perform Brahms' Piano Quartet No. 1 in G minor, Op. 25, and Piano Quintet in F minor, Op. 34.

Jul 27 The Southwest German Radio Symphony Orchestra, conducted by Matthias Bamert, plays Brahms' Serenade No. 1 in D for Orchestra, Op. 11, and (Piano Quartet) in G minor, Op. 25, in the Schoenberg orchestration.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Jul 6 Ramsey Lewis shows off his phenomenal technique in solos of "With You I'm Born Again" and a Billy Joel composition, then joins McPartland in spectacular duets.

Jul 13 Composer Cy Coleman solos on "The Best Is Yet to Come," and joins McPartland in a rousing duet of "If My Friends Could See Me Now."

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Jul 20 Pianist/composer Stanley Cowell, whose style bridges contemporary and traditional jazz, solos on his "Equipoise," then joins McPartland on "Stella" and "Cherokee."

Jul 27 To be announced.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Jul 6 MUSSORGSKY: Pictures at an Exhibition

Jul 13 SAINT-SAENS: Violin Concerto No. 3

Jul 20 DVORAK: String Quartet in F

Jul 27 PAGANINI: Violin Concerto No. 3

8:00 pm New York Philharmonic

Jul 6 Lukas Foss guest conducts his own composition Baroque Variations, plus George Rochberg's "Imago Mundi"; Joseph Schwantner's Sparrows; and Frederic Rzewski's "Le Silence des Espaces Infinis."

Jul 13 Guest Klaus Tennstedt conducts Mozart's Piano Concerto No. 21, K. 467, with soloist Bruno Leonardo Gelber, and Bruckner's Symphony No. 4 in E-flat "Romantic."

Jul 20 Guest conductor Klaus Tennstedt leads this all-Strauss program, featuring "Metamorphosen," Horn Concerto No. 2 in E-flat, with soloist Philip Myers, and "Also sprach Zarathustra."

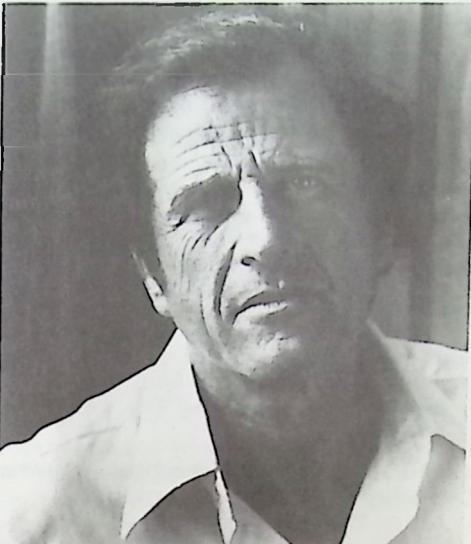
Jul 27 Guest Larry Newland conducts Copland's Inscape; Mahler's Songs from "Des Knaben Wunderhorn," with baritone Hakan Hagagard; and Dvorak's Symphony No. 8 in G, Op. 88.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Weekend Jazz

2:00 am Sign-Off



Lukas Foss guest conducts his work on the July 6 program of New York Philharmonic

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SATURDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

9:45 am Parents, Taxpayers and Schools

Dwight Roper is your host.

10:00 am Jazz Roundup

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Jul 7 Ella with Chick Some of Ella Fitzgerald's earliest recording, with members of Chick Webb's band.

Jul 14 Preempted by The Canadian Opera Company.

Jul 21 Sullivan Sits In Recordings featuring Joe Sullivan, first-class pianist who was little-known to the public.

Jul 28 Battles of the Bands Two big band recordings of the same tune, including Tommy Dorsey's and Harry James' "Sleepy Lagoon."

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

Jul 14 Preempted by The Canadian Opera Company.

11:00 am The Canadian Opera Company

Jul 7 Turandot by Giacomo Puccini is conducted by Nicola Rescigno, with Martina

Arroyo as Turandot, Ermonno Mauro as Calaf, and Phil Stark as Emperor Altoum.

(Ends 3:00 pm)

Jul 14 (Early curtain at 10:00 am) Lohengrin by Richard Wagner is conducted by Michel Tabachnik, with Siegfried Jerusalem as Lohengrin, and Ellen Shade as Elsa von Brabant. (Ends 4:00 pm)

Jul 21 La Belle Helene by Jacques Offenbach is conducted by Erich Kunzel, with Sheila M. Smith as Helene, Alan Kays as Paris, Claude Corbeil as Menelaus, and Jeffery Wells as Agamemnon. (Ends 3:00 pm)



Ellen Shade as Elsa and Siegfried Jerusalem as Lohengrin by Canadian Opera Company

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Jul 28 Elektra by Richard Strauss is conducted by Gabor Otvos, with Olivia Stapp as Elektra, Tom Fox as Orestes, Maureen Forrester as Klytaemnestra, Phil Stark as Aegisthus, and Viviane Thomas as Chrysothemis.

3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

Jul 7 Karen Monsons talks with Studs about her recently published biography of Alma Mahler.

Jul 14 Preempted by the Canadian Opera Company.

Jul 21 Steve Neal, author of "Dark Horse," a biography of Wendall Wilke, is Studs' guest.

Jul 28 Jill Conway, president of Smith College, visits.

4:00 pm Siskiyou Music Hall

Jul 7 MAHLER: Symphony No. 4

Jul 14 BIZET: Carmen Suite No. 1

Jul 21 ELLIOT: Practical Cats

Jul 28 SHOSTAKOVICH: Symphony No. 13

6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass. Hosted by John Steffen

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm Jazz Alive!

Recorded live wherever jazz is performed in the United States and abroad.

Jul 7 From Carnegie Tavern in New York, Billy Taylor hosts a program featuring the elegant piano stylings of Ella Larkins, Ella Fitzgerald's accompanist for many years.

Jul 14 Ben Sidran hosts performances by Dick Johnson's Swing Shift and trumpeter Tom Harrell.

Jul 21 Ben Sidran hosts highlights from the "Great American Songwriters Series" featuring performances by vocalists Sandra King, Dave Frishberg, and the famed duo Jackie Cain and Roy Kral.

Jul 28 Highlights include excerpts from the San Francisco Jazz All-Stars' New Year's Eve concert and an electrifying performance by The Seventh Avenue Band, an L.A. quartet discovered by **Jazz Alive!**

12:00 m Weekend Jazz

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Guatemalan Children's Art cont'd from page 23

revealing the essence of events which forced them to leave their land and homes.

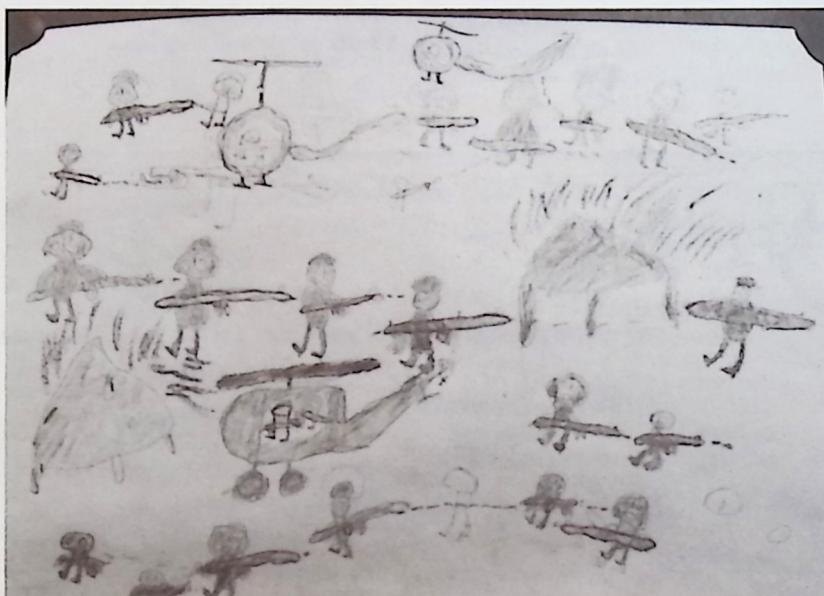
In all four of the drawings, the soldiers are outlined with pencil or blue ballpoint pen, and their figures are filled in with a dark green crayon. Rifles held horizontally in their arms almost make the figures seem like a cross, but it is a cross of destruction as bullets are spraying at village men shown with their arms tied in front of them. Helicopters, with their pilots carefully drawn, are present in each scene. In Julio's drawing, a rainfall of bullets falls upon the peasants who wear large sombreros and have fled into the tree-covered hills. In two other drawings, wild red lines are scrawled across the peasants' huts, depicting flames. In another drawing, three soldiers stand by each of the huts with matches while others stand beside a woman lying on the ground and a man hanging from a tree.

Soon after their first visit to the refugee camp, Kiki and Gabriel, together with a Canadian church and an American Indian organization, AKWASAME, initiated an outreach group, CARGUA, or Relief Committed for Guatemala Refugees, with goals to "provide emergency aid to the

refugee families, such as food and medicine; help coordinate our activities with other solidarity groups; undertake various kinds of projects for the benefit of the refugees and the Mexican farmers who have sheltered them; and inform the world about the situation by presenting children's drawings and the refugees' testimonies."

With funds contributed from many solidarity groups throughout the United States and Europe, trucks were purchased and three Mexican drivers now disperse an average of 20 tons of food per week to 30 camps with an approximate population of 14,000 people. Two doctors also work with CARGUA and recently, I am told, have been combatting a severe measles epidemic.

Kiki told me that some materials for loom construction, fiber and embroidery supplies were also delivered to three of the camps, and once again some of the women are weaving their huipiles or blouses and other traditional fabrics. Production is slow as it takes at least three months to create a good quality garment, but smaller items such as embroidered draw-string bags are available for sale in some of the San Cristobal stores. Some of the finished pro-

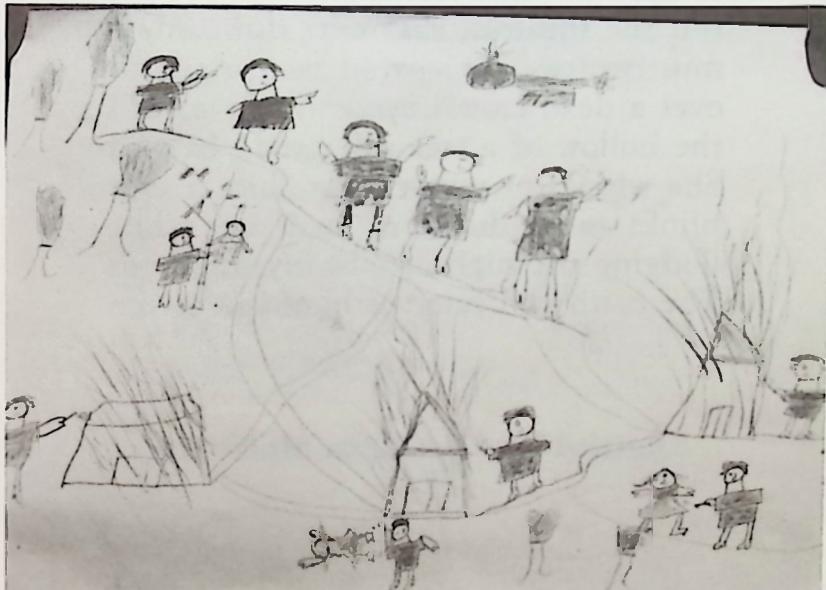


ducts also were collected by CARGUA and sent to the solidarity groups. Hopefully, the women will be able to continue their traditional weaving, and only in time will we be able to judge how their work reflects their new environment—if they are allowed to settle in Mexico. As yet, the future of most of the refugees is undetermined.

As Kiki looks ahead to the future, she says that even more important than raising funds is La Galeria's function of providing information. "Many people are far removed from understanding the political realities of the world. People don't start a revolution because somebody puts ideas in their head," she says. "People start an uprising when they are hungry and don't have anything more to lose. As long as governments don't function so that people can live in dignity, there will be revolutions."

Before leaving Mexico for Ashland, I noted some anonymous conflicting views of La Galeria restroom graffiti. The first said, "I am not responsible for the errors performed by governments," while the second paralleled Kiki's philosophy. "I think not understanding is equivalent to murder. Not everybody is a murderer, but everybody has a responsibility to understand."

Betty LaDuke's travel and research was funded by a Carpenter Foundation grant awarded through Southern Oregon State College, where she is a professor of art. She visits Managua, Nicaragua, this month with 90 pieces of her prints, drawings, and paintings for an exhibit entitled, "Ser Humano—To Be Human."



The Earth Will Carry Us

My daughter, in the distance,
imitates exotic bird cries,
pretends she is a hulking wind.
I pick up scattered skulls
of birch and pine.
From a dark room in the woods
a river bubbles over itself
when I move in that direction.
Then, in dried leaves and brambles
my daughter stamps her feet, swats the air,
squawks at me to hurry.
I stumble over rocks and brush
to lift her wild, tear-stained face to mine.
But she squirms, shimmies down my hip,
must worry right now
over a dead crow's eye,
the hollow of a tree collapsed.
She whines or yawns,
blinks at the dusk,
dodging the night, grabs my thigh.
The earth will carry us home.

— Kim Meilicke

The Sky Inside

The inner wilderness I keep a secret
the way rapids hide a river
plunging into itself.
And I go on believing
when dim lights flicker
in prayer or imagination
this is guidance, fate,
some kind of destiny.
But when cattle trample
the shadows of birds migrating,
and when dreams only harness the wind,
to not bury myself in myself
I spade the earth
and at dusk, the bruised sky
through pines beyond the orchard
I'm careful to avoid.
Instead I sing to you
over a small night fire
and never share those moments
the sky darkens, growls,
moves inside.

— **Kim Meilicke**

The Sky Between Us

for David

The sky I change by looking at it,
sneaking it inside.

I know the grove
merely contains trees and shade,
and a young boy tossing his ball higher
to reach . . .

simply to reach,
waits for it to
spin down,
smack in his hands.
Air surrounds him.

Something as unseen as air
separates and joins us.
And everything unseen,
never described and free
dances. Even the child stumbling
over himself
opens his arms for
what is there.

— Kim Meilicke

The Night Survives

At a pond I watch light develop
in heavy shadows of willow.
Perhaps my hands should fold in prayer
or the deeper waters rise.
But when I look through myself
twigs, rotted scraps of driftwood.
I fidget with pebbles and dirt,
refuse to talk about the unseen.
I don't know what the dead do.
Instead the wind intrigues me
or the call of loons offshore.
And I trust the night to
survive its darkness
which is why I touch my reflection gently
in this pond dusted with duckweed
and scum.

Kim Meilicke has been writing poetry for ten years and has published in *World Order Magazine*, *Gumbo*, and *Midlands*. She has been living this past year in Happy Camp, California, working as an editor for Naturegraph Publishers. Meilicke just recently entered the Creative Writing Program at University of Arizona.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon

1 **16th Annual Umpqua Valley Arts Festival**, held on the park grounds surrounding the Umpqua Valley Arts Center, 1624 W. Harvard, **Roseburg**. For information, call (503) 672-2532

thru 7 **Exhibit, Josephine County PTA Show**, featuring art by children. Grants Pass Museum of Art, Riverside Park, **Grants Pass**. (503) 479-3290

thru 14 **Exhibit, Jerry Baron** of Coos Bay shows abstract works of acrylic on paper and hardboard plus mixed media paint sketches. 230 Second Street Gallery, **Old Town Bandon**.

thru July 21 **Exhibit, Monoprints by French artist Francoise Monnier**. On The Wall Gallery, 217 East Main, **Medford**. (503) 773-1012

thru 29 Exhibit by Lucy Brown Warnick, paintings, prints and collages. Hanson Howard Galleries, 505 Siskiyou Blvd., **Ashland**. (503) 488-2562

thru 31 **Exhibit "Riptides and Warped Waves,"** weavings by Rosali Neilson. **Reception:** July 1, 1-4 pm. Gallery 1, Coos Art Museum 515 Market Ave., **Coos Bay**. Gallery 2 is showing Japanese Performing Arts Posters. (503) 267-3901

thru Aug 25 **Dance Instruction** All levels of ballet, children's tap, and flashdancing. State Ballet of Oregon Ballet Academy, 51 N. Main, **Ashland**. (503) 482-4789

1 thru October **Plays:** *The Taming of the Shrew, Henry VIII, A Winter's Tale, Troilus and Cressida, Seascapes With Sharks and Dancer, The Revenger's Tragedy, London Assurance, Hay Fever, Translations and Cat on a Hot Tin Roof*, presented by the Oregon Shakespearean Festival, **Ashland**. For schedules & ticket information contact the Festival Box Office at (503) 482-4331

2 **Southern Oregon Photographic Association Meeting**. Photo program. 7:30 pm. BLM Bldg., 3040 Biddle Rd., **Medford**. (503) 779-8421

and 3; 9-10; 16-17; 23-24; 30-31. **The Essence of Lennon**, A one-man show by musician/writer Dave Marston. Mondays at 7 pm; Tuesdays at midnight, in July. Varsity Backstage IV Theatre, **Ashland**. (503) 482-3321

9, 16, 23, and 30 **Jefferson Acoustic Music Makers (JAMM)**. JAMM promotes a broad spectrum of acoustic instruments and welcomes those interested to come to JAMM sessions and concerts. 7:30 pm. Drydock Restaurant, 1012 Main St. **Klamath Falls**. Contact David Lee at (503) 882-3499 or write: JAMM, c/o 1803 Avalon, Klamath Falls, OR 97601

Art Workshops

Jul 2-6: Kindermusic by Gloria Brown (for ages 3-7); Jul 9-12: Puppetry by Sharon Sinderbrand (for ages 3-6); Jul 9-12: Plants & Art by Toni Blum Cates (ages 3-7; 7 and up); Jul 9-12: Pottery by Jan Norlin (ages 5-7; 8 and up); Summerart at Umpqua Valley Arts Center, 1624 W. Harvard Blvd., **Roseburg** (503) 672-2532

3 thru August. **"Wake Up With Shakespeare,"** a series of week-long sessions beginning each Tuesday including play tickets, tours, exhibit center admission, and discussions with Festival company members. Oregon Shakespearean Festival, P.O.Box 158, **Ashland.** Or call Paul Barnes at (503) 482-2111

4 **Harlequin Players, Art Exhibit, and gospel music** at annual Fourth of July celebration, Beachfront Park, **Crescent City** (707) 464-3174

5 **Dinner Theatre-Musical** featuring an encore of show stopping tunes performed by favorite Bay Area stars from original productions who returned for this event. Advance tickets necessary. Ocean View Room, Pony Village Motor Lodge, **North Bend/Coos Bay.** (503) 756-3191 or 269-2501

6 and 7; 13 and 14; **Musical, Cabaret** at Yreka Community Theatre, 315 Yreka St., **Yreka.** Times and tickets at SPAC. (503) 842-5442

thru 28 **Exhibit of Jack Troy Ceramics** Reception 5-7 pm on the 19th or 20th. Call Rogue Gallery 8th & Bartlett, **Medford.** (503) 772-8118

thru 31 **2nd Annual Mixed Media Mask Show** featuring Jim Robinson, Cici Brown, Jane Clugston, and Debi Fisher. Lithia Creek Arts, 49 N. Main, **Ashland.** Hours: Mon-Sat 10-5:30; Sun 11-4. (503) 488-1028

9 thru 12 and 16-19 **Children's Art Classes** with Judith Hedberg-Duff. Call for times. Coos Art Museum, **Coos Bay** 515 Market Ave. (503) 267-3901

16 and 23 **Ikebana Classes** with Flora Henningsen. Rogue Gallery, 8th & Bartlett, **Medford** (503) 772-8118

10 **Storyteller Thomas Doty** performing Northwest Indian Stories. Presented by Ruch Community Library at new library building, Upper Applegate Road & Hwy 238, **Ruch.** Bring fold-up chair or pillow. 7:30 pm. (503) 599-7655

and 11 **Pickle Family Circus** benefit performance for Gold Beach Child Development Center, Riley Creek School Baseball Field, **Gold Beach.** Food and other entertainment at 5 pm; Pickle Family Circus at 7 pm. Ticket info at (503) 247-6459 or 247-2123

thru 28 **Ceramic Exhibit by Christine Pendergrass** (see article on page 12). The Grants Pass Museum of Art, Riverside Park, **Grants Pass.** Tues-Sat Noon-3 pm. (503) 479-3290

14 and 15 **Pickle Family Circus** benefit performance for Bandon Day Care Center & Children's House. Performance at West 11th St. off Hwy 101. (503) 347-2331

15 **Concert: DeOrganographia, Medieval and Renaissance Music Ensemble**, Gayle and Philip Neumann Concert at 1 pm; reception at 2:30 Coos Art Museum, 515 Market, **Coos Bay** (503) 267-3901

thru 22 **Oregon Coast Music Festival**. Classical, Jazz, Folk musics. (See article on page 8) Tickets at Frame Stop in **Coos Bay**; Pony Village Lodge in **North Bend** or call 24-hours: (503) 269-4150

16 **Watercolor Workshop by Judy Morris** (ages 16-adults) 8 am-Noon. Rogue Gallery, 8th & Bartlett, **Medford.** (503) 772-8118

17 **Storyteller Thomas Doty** performs Northwest Indian stories. 7 pm. Backstage IV, **Ashland.** (503) 482-3447.

16 thru 19 **Outdoor Photography Workshop** with Bill Macdonald. 10 am-2 pm. (Coast Music Festival Event) Southwestern Oregon Community College **Coos Bay** (503) 888-2525

thru 20 **Poetry Workshop** with Erik Muller. 2-4 pm. (Coast Music Festival Event) Southwestern Oregon Community College, **Coos Bay**. (503) 888-2525

18 **Exhibit and Talk,** "Handcrafted French Baroque Guitars" with Eric Meyer. 1-4 pm. Coos Art Museum, 515 Market, **Coos Bay** (503) 267-3901

Bluegrass Concert, The High Mountain Ramblers. 8:30 pm-Midnight. The Brewery, 509 SW G Street, Grants Pass.

19 **Exhibit & Talk,** "History and Construction of Violins," 1-4 pm. Coos Art Museum, 515 Market, **Coos Bay** (503) 267-3901

thru 21 **Britt Bluegrass & Country Music Festival** (see article on page 16). Peter Britt Gardens, **Jacksonville**. Box Office (503) 773-6077

22 thru August 2 **Porcelain by Andrea Davis.** Reception: July 22, 3-5 pm. Hanson Howard Galleries, 505 Siskiyou Blvd., **Ashland** (503) 488-2562

23 thru 25 **Italic Lettering Workshop** (Beginning) with Ryan Bonazzola. 10 am-Noon. Rogue Gallery, 8th & Bartlett, **Medford**. (503) 772-8118

24 thru 27 **Floral Watercolor Workshop** with Ellen Gabehart. Coos Art Museum, 515 Market, **Coos Bay**. (503) 267-3901

26 thru 29; Aug 3-6 **Musical "Alice in Blunderland,"** presented by Dolphin Players' Young Actors group. Anti-nuclear theme. 7:30 pm. On Broadway Theatre, 226 South Broadway, **Coos Bay**. (503) 269-2501.

28 **Storyteller Thomas Doty** performing Northwest Indian stories. 7:30 pm at Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532

30 thru Aug 3 **Watercolor Workshop by Judy Betts.** Rogue Gallery, 8th & Bartlett, **Medford**. (503) 772-8118

31 **Storyteller Thomas Doty** performing Northwest Indian stories. 7:30 p.m. presented by Southern Oregon Historical Society at the U.S. Hotel Ballroom, **Jacksonville**. (503) 899-1897

Concert Preparation Planning for county-wide performance of Handel's *Messiah*, directed by Jan Stansaas and Kathie Yenter with guest conductors Roger Emerson, Steve Saeger, Ron Hoopes and George Mattos. Rehearsals will be one evening a week. Inquiries at Student Services, College of the Siskiyous. (916) 938-4462, ext. 215.

Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of the month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events, KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

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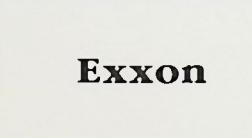


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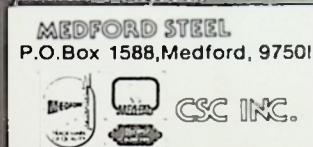
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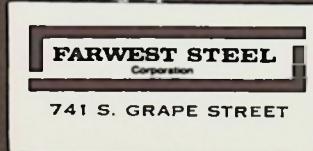
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